MUSIC CONNECTION

DIRECTORY OF U.S. Recording Studios

Mixing/ Producing with Phantogram, Crosses

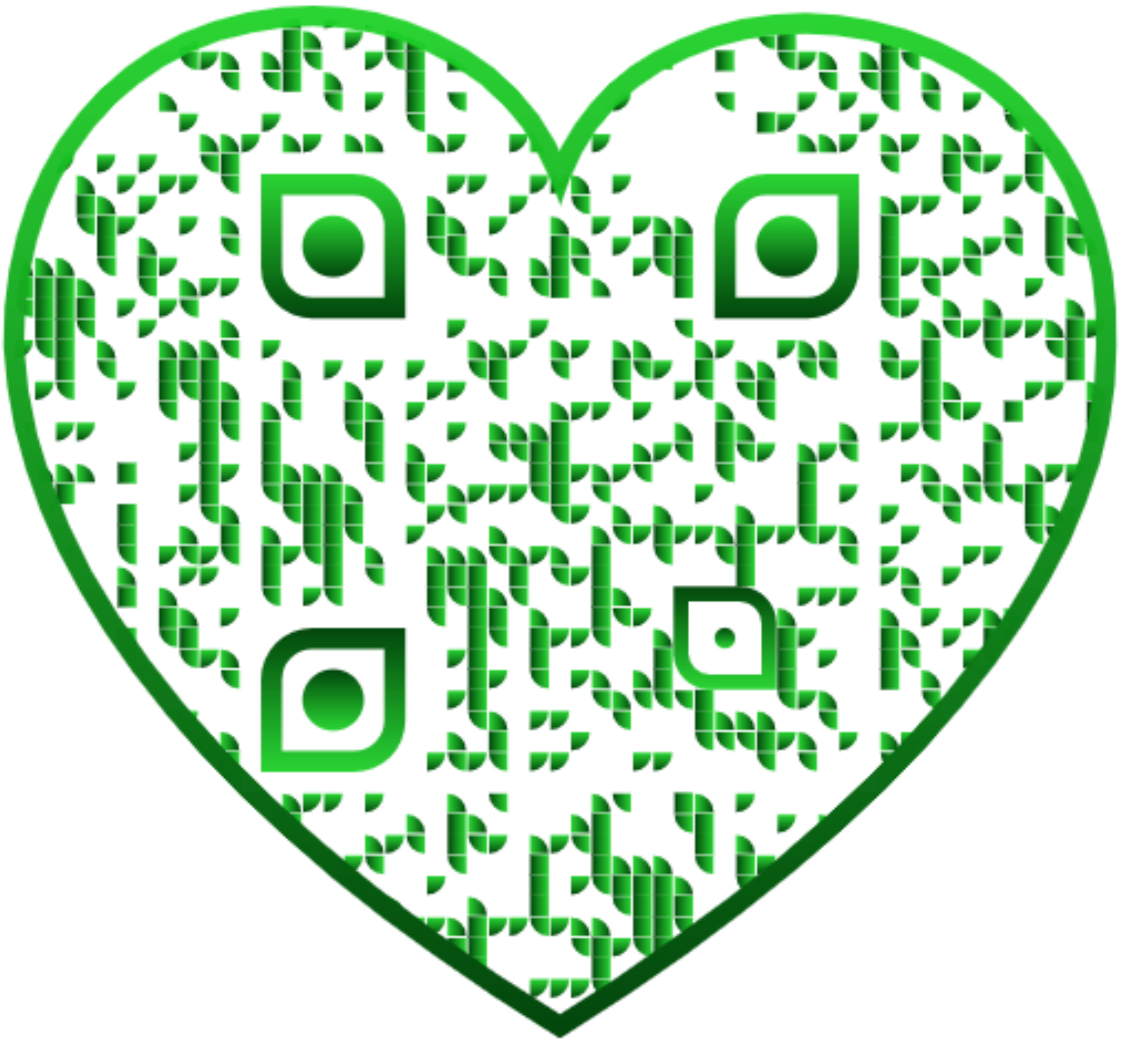
Artist to Artist
Embrace the Magic of Analog Recording

Legal Beat
Earth, Wind & Fire Trademark Case

The Melvins
Royale Lynn
Brontë Jane
Austin Powerz

+ NEW MUSIC CRITIQUES

Vol. 48• April 2024 • $3.95/$4.95 Canada
04
0 74470 74944 8



FOR MORE MAGS

HTTPS://T.ME/IWANTMOREMAGZ

FOR MORE MAGS

HTTPS://T.ME/IWANTMOREMAGZ

$1.7 Billion

in Streaming Royalties Distributed to Over 37,000 Members

Are You Receiving Your Royalties?

Do you or your clients have music streaming in the U.S.? The MLC may have money for you!

The MLC collects royalties from U.S. streaming services and then distributes them to songwriters or their music publishing partners.

Join The MLC today to start getting paid for your plays.

Membership is FREE!

JOIN TODAY!

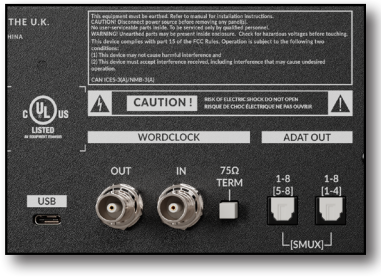
THE MLC
MECHANICAL LICENSING COLLECTIVE
themlc.com

Mic Pre's With Prestige

The PURE DRIVE QUAD & OCTO harness Solid State Logic's renowned SuperAnalogue PureDrive™ microphone preamp technology taken from the the ORIGIN console. Available in 4-channel (QUAD) or 8-channel (OCTO) configurations, the new PURE DRIVE pre's represent some of the most feature-rich outboard microphone preamplifiers on the market, introducing a host of new sonic possibilities and workflows for the discerning producer and recording engineer.

3 Distinct Modes
Clean, Classic Drive and Asymmetric Drive

4 Input Impedance Options
Explore various tonal possibilities for your microphones



Advanced Connectivity
Digital & Analog I/O plus integrated USB audio interface

#WhatWillYouCreate

www.solidstatelogic.com

Solid State Logic
OXFORD • ENGLAND

CONTENTS

Informing Music People Since 1977
April 2024 • Vol. 48 • No. 3

36

New Kids on the Block

Music Connection's Q&A with the not-so New Kids dives into the "boy band's" decades-long run and reunion, a new album *Still Kids*, and their special collaborations with current stars.

By Kurt Orzeck

Photos: Austin Hargrave

42

Mixing/Producing with Phantogram and Crosses

By Megan Perry Moore

58

Directory of U.S. Recording Studios

Compiled By Robin Rose and Remy Annetta

20. Producer Crosstalk: The Ivy . . . . . By Rob Putnam
22. Exec Profile: Sherry Saeedi . . . . . By Andy Kaufmann
23. DIY Spotlight: Sizzy Rocket . . . . . By Brett Callwood
30. Songwriter Profile: Brontë James . . . . . By Andrea Beenham
33. Out Take: Kara Talve . . . . . By Jessica Pace
46. Product Profile: Neumann MT 48 Audio Interface . . . . . By Steve Sattler
78. Tip Jar: Getting Started with Production Music Libraries . . . . . By Kris Hawkins

48

Getting a Vintage Sound

By Dream Machine

Departments

08. *Close Up*
09. *Assignments*
10. *New Toys*
14. *Book Store*
16. *Up Close*
18. *Studio Mix*
23. *Business Affairs*
24. *The Legal Beat*
26. *Signing Stories*
28. *Song Biz*
32. *Film·TV·Theater·Games*
34. *Mixed Notes*

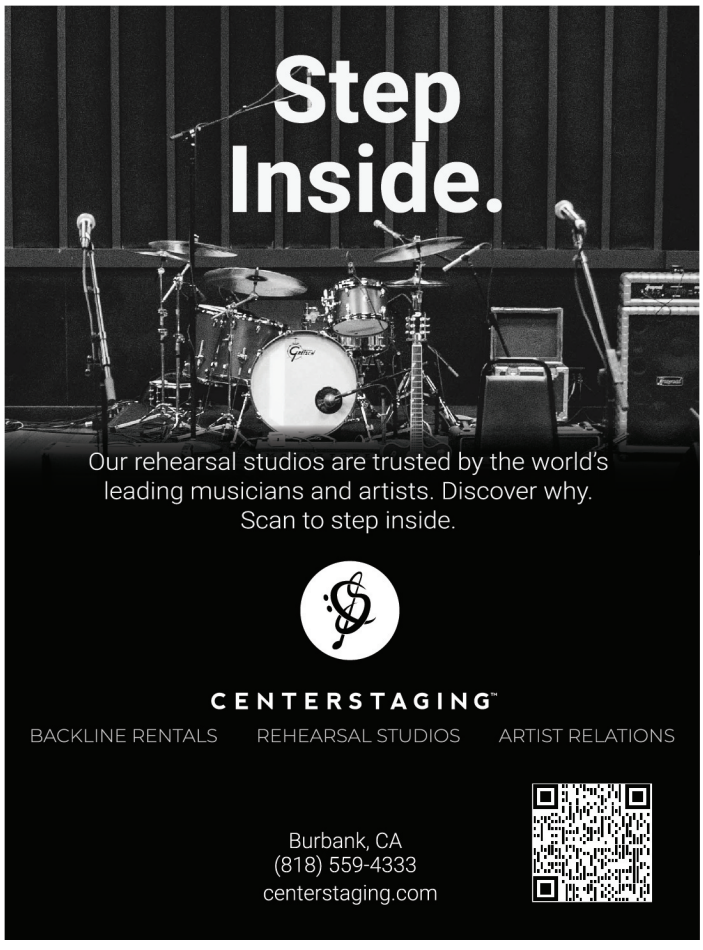
Reviews

51. *Album Reviews*
52. *New Music Critiques*
54. *Live Reviews*

Be sure to follow *Music Connection* on Facebook and Twitter.

The opinions expressed in ***Music Connection***, as well as all Directory listings and contact information, are provided by various sources in the music industry. ***Music Connection*** is not responsible for any business transactions or misadventures that may result from your use of this information.

CHARVEL.COM
©2024 JCMI. All Rights Reserved. Charvel® and San Dimas® are trademarks of JCMI and/or its affiliates, registered in the US and other countries. Relic® and the distinctive headstock shape of the guitar are trademarks of FMIC and/or its affiliates, registered in the US and other countries and used herein under license.



MUSIC CONNECTION

E. Eric Bettelli PUBLISHER

E. Eric Bettelli
GENERAL MANAGER / ADVERTISING DIRECTOR
ericb@musicconnection.com

Robin Rose
OPERATIONS MANAGER / DIRECTORIES EDITOR
robinr@musicconnection.com

Steve Sattler
BUSINESS DEVELOPMENT MANAGER
steve@creativesalesresource.com

Hillorie McLarty
ADVERTISING / MARKETING
hillorier@musicconnection.com

Ray Holt
DIRECTOR OF DIGITAL MARKETING
rayh@musicconnection.com

Jessica Pace
FILM / TV / THEATER
j.marie.pace@gmail.com

Joseph Maltese
SENIOR EDITOR / ASSOCIATE PUBLISHER
josephm@musicconnection.com

John Curry
ART DIRECTOR
artdirector@musicconnection.com

Brett Callwood
ASSOCIATE EDITOR / SOCIAL MEDIA MANAGER / BUSINESS AFFAIRS
brettc@musicconnection.com

Barry Rudolph
NEW TOYS
barry@barryrudolph.com

Andrea Beenham
SONG BIZ
drea@dreajo.com

Glenn Litwak
THE LEGAL BEAT
gtllaw59@gmail.com

FEATURE WRITERS

Andy Kaufmann *andy.kaufmann@verizon.net* **Rob Putnam** *toe2toe6@hotmail.com*

Dan Kimpel *dan@dankimpel.com*

EDITORIAL INTERNS

Remy Annetta • John Hurtado
intern@musicconnection.com

CONTRIBUTING WRITERS

David Arnson, Andrea Beenham, Bobby Borg, Pierce Brochetti, Brett Callwood, Miguel Costa, Gary Graff, Eric Harabadian, Ari Herstand, Andy Kaufmann, Glenn Litwak, Andy Mesecher, Kurt Orzeck, Jessica Pace, Megan Perry, Rob Putnam, Steve Sattler, Adam Seyum, Daniel Siwek, Brian Stewart, Jonathan Widran, Ellen Woloshin

PHOTOGRAPHERS

David Arnson, Pierce Brochetti, JB Brookman, Alexx Calise, Miguel Costa, Kevin Estrada, Apple Kaufmann, David Klein, Alex Kluft, Heather Koepp, Charlie Meister, Jackie Naranjo, Scott Perham, Garrett Poulos, Alexander G. Seyum, Daniel Seyum, Mark Shiwolich, Daniel Siwek, Brian Stewart, Ellen Woloshin

MANUFACTURED AND PRINTED IN THE UNITED STATES OF AMERICA

Music Connection (ISSN# 1091-9791) is published monthly by *Music Connection*, Inc., 3441 Ocean View Blvd., Glendale, CA 91208. Single copy price is $3.95, Canada $4.95. Subscription rates: $35/one year, $59/two years. Outside the U.S., add $25 (U.S. currency) per year. We are not responsible for unsolicited material, which must be accompanied by return postage. All rights reserved. Reproduction in whole or part without written permission of the publishers is prohibited. The opinions of contributing writers to this publication do not necessarily reflect the views of *Music Connection*, Inc. Copyright © 2024 by E. Eric Bettelli. All rights reserved.

Founded by: J. Michael Dolan / jmichaeldolan.com

CORPORATE HEADQUARTERS

3441 Ocean View Blvd., Glendale, CA 91208 Office: 818-995-0101
Fax: 818-638-8015 Email Address: contactmc@musicconnection.com
Website: musicconnection.com
Legal Counsel: Christopher J. Olsen / chris@chrisolsenlaw.com

Subscribe to MC NOW!
musicconnection.com/store/subscribe

JBL 3-SERIES MkII POWERED REFERENCE STUDIO MONITORS

The next-generation JBL 3 Series MkII studio monitors make legendary JBL performance available to every studio. With the revolutionary JBL Image Control Waveguide and refined transducers, JBL 3 Series offers stunning detail, precise imaging, a wide sweet spot and impressive dynamic range that enhances the critical listening capabilities of any modern workspace. Featuring patented technologies derived from the JBL 7 Series and M2 Master Reference Monitors, and sporting a sleek, modern design, JBL 3 Series delivers outstanding performance and an enjoyable mix experience.

305P MKII

306P MKII

308P MKII

LSR310S

SCAN HERE
TO LEARN MORE

Contact your sales representative for more information.

©2023 HARMAN International Industries, Incorporated. JBL and the JBL logo are trademarks of HARMAN International Industries, Incorporated, registered in the United States and other countries. All rights reserved.

JBL.COM

JBL PROFESSIONAL

Burl Audio

burlaudio.com

Founded by and Created for Recording Engineers: Launched in 2006 by Rich Williams, an electrical engineer and owner of Paradise Recording in the Santa Cruz Mountains, Burl Audio's revolutionary line of pro audio gear is designed in a commercial recording studio by pro recording engineers, for recording engineers. His philosophy is to provide top of the line recording devices, in modular outboard units, to all levels of recording engineers at a reasonable price. Each of its products are designed to significantly improve recording, mix-down and mastering and to be a lifelong asset to the studio. Before Burl, Williams served as an engineer with Universal Audio, where he created the 2192 Dual AD/DA Converter—the first product to combine UA's history of high-quality vintage analog gear with its advanced digital technology. "My goal was to create a multi-channel version of the 2912 and Universal Audio didn't want to build one," he says. "So I started my own company with a founding mission to create a multi-channel, high-quality AD/DA with high end components. The 2912 was hard to beat, but one day I decided to try a transformer on the front end and see what would happen. That ultimately turned into the B2 Bomber A-to-D, which evolved into The Mothership."

B80 MOTHERSHIP: Burl Audio's flagship product is the B80 MOTHERSHIP, an 80-channel configurable interface that has been a foundational part of recordings by everyone from Willie Nelson, Chris Stapleton and the Raconteurs to The Black Keys, Green Day, Foo Fighters and the soundtrack to *A Star is Born*. Redefining digital recordings and building on the technology of the two-channel B2 Bombers, the B80 MOTHERSHIP was forged from the company's deep dedication to analog class-A circuitry. The B80 MOTHERSHIP stands out from every other interface on the market because it does not sterilize the source. The AD/DA converter has up to 80 analog channel capability. Using a card-based system, the heavy duty 4U chassis, the B80 Mothership employs 10 card slots with 2, 4 and 8 channel AD/DA cards, all with the B2 quality signal path.

Live System: With the introduction of the B4 Mic Pre, the B80 MOTHERSHIP can be used on stage as a "stagebox" unlike any other sonic solution in the world. Due to its simple circuit design, the B4 boasts the same no-compromise discrete, class-A design philosophy as all Burl Audio products and can bring the studio sound to live music venues, concert halls, stadiums, and festivals. Users can add BDA8 cards for eight channels of outputs as well as feeding monitors and mains with the BDA4 and BDA4M. "What the B80 MOTHERSHIP can do in your digital console is give you a better, more pleasing sound at the front end via the B4 mic pre," Williams says. "It's the daughter card for the mother ship that employs the same no compromise class A signal path and includes a gain stage for mic pre levels. We've found that not only does the MOTHERSHIP live solution improve front of house sound and make it easier for the engineer to mix, it also improves the onstage sound for the musician, leading to a much better sonic experience overall."

Andris Nelsons

Music Director
The Boston Symphony Orchestra

The Boston Symphony Orchestra (BSO) has announced that **Andris Nelsons,** who is currently in his tenth season as the **Ray and Maria Stata Music Director,** will move to an evergreen, rolling contract, extending his tenure as Music Director; additionally, he has been named Head of Conducting at Tanglewood. The BSO also announced Carlos Simon as its inaugural Deborah and Philip Edmundson Composer Chair, a three-season position in which the composer and educator will contribute several new works to the BSO's repertoire, work together with Nelsons to curate concert programs, and lead educational and outreach programs.

Dr. Sam Bucolo

Research, Development and Design
RØDE

Dr. Sam Bucolo will oversee all aspects of **research, development and design** across the entire RØDE product range, with a focus on driving innovation and leading **RØDE**'s ongoing global R&D expansion. Commenting on the appointment, RØDE CEO Damien Wilson said, "We are extremely excited to welcome Sam Bucolo to RØDE. He is one of the leading design thinkers in Australia and a global innovation expert with a proven track record of delivering impact in businesses like ours. Innovation is at the core of what we do here at RØDE, and with an incredible product roadmap ahead of us, his addition to the team will continue to drive new successes."

Garrett Ream

VP, Artist Strategy and Promotion
Position Music

President and CEO Tyler Bacon announced that **Position Music** has hired **Garrett Ream** as **VP, Artist Strategy & Promotion**. Prior to joining Position Music, Ream was with Republic Records for 10 years, where he ultimately served as Vice President, Rhythm Promotion at their New York City headquarters. "Garrett is a key hire for us as we continue to build our frontline artist roster and label marketing team," says Bacon. "In addition to bringing major label promotion experience, he also has an indie drive and entrepreneurial approach to identifying and developing artists that is in lockstep with our company ethos."

Jason Rio

Senior Vice President
ASM Global

ASM Global has named industry veteran **Jason Rio Senior Vice President** of live entertainment and content development, to lead expansion of its live event programming and seek new opportunities to develop live entertainment product for the world's largest venue portfolio. ASM President and CEO Ron Bension said, "ASM managed venues generate the most events per venue in our industry. Our goal is to enhance what has been a record number of performances in 2023 and continue to increase programming so that we deliver an even wider array of profitable events in our managed properties."

Robert Scovill

Senior Live Sound Market Manager
Eastern Acoustic Works

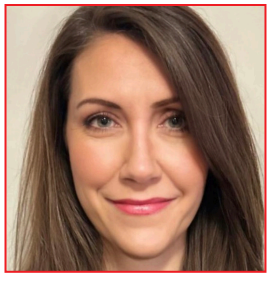
Eastern Acoustic Works (EAW®) has welcomed **Robert Scovill** to the position of **Senior Live Sound Market Manager.** Bringing a wealth of practical experience as both a professional mixer and a manufacturer, Scovill provides a unique perspective to EAW and will contribute to a wide breadth of the company's live sound business. Scovill's new role will be to work tightly with existing teams on product definition and positioning, in-person demos and trainings, as well as providing thought leadership. This will include refining and shaping all public-facing communication. These duties will include assisting with written product descriptions.

AJ Zane

Director of Technology
NAMM

NAMM Industry has announced that **AJ Zane** has been appointed **Director of Technology**. In this position, Zane will lead NAMM's global technology organization, including product and platform technology, architecture, cybersecurity, infrastructure and cloud engineering, technical operations, enterprise applications and corporate IT, and technology-risk management. "AJ is a career technologist with vast experience articulating and implementing product and technology visions for both consumer and B2B businesses," said John Mlynczak, NAMM president and CEO.

Sharon Timure



Head of Marketing
Arista Records

Arista Records announced the appointment of **Sharon Timure** as **Head of Marketing**. She is based in New York and will report to David Massey, President and CEO, and Veronica Sanjines, General Manager. Timure will oversee all marketing efforts for the label, utilizing her vast knowledge of the music industry in tandem with her strong discipline in strategic marketing. She joins Arista after a nearly 20-year tenure at Island Records, where she worked in both Tour Marketing and Strategic Marketing and focused on building the careers of hit artists including Shawn Mendes, The Killers, Bon Jovi, Fall Out Boy, Demi Lovato, and Spencer Smith.

Kristin Shane

Executive Vice President
Guitar Center

Guitar Center has announced the appointment of **Kristin Shane** as **Executive Vice President**, Chief Merchandising and Marketing Officer. Reporting directly to CEO Gabe Dalporto, Shane will oversee the integration of the marketing and merchandising functions to enhance the end-to-end customer experience. Shane will be responsible for product, promotions, visual merchandising, omni-channel experience, and activations. "As a visionary leader and a world-class merchant, we are thrilled to welcome Kristin Shane to our executive team," said Guitar Center CEO Gabe Dalporto.

◄ VOCOPRO THREE SINGER-SONGWRITER WIRELESS SYSTEMS

There are three different wireless systems specifically designed to meet three very different uses. All of the wireless systems use the UDX-Dual-Channel Digital PLL (phase-locked-loop) Receiver and VocoPro's innovative Mic-on-Chip technology with internal digital processing that includes a sophisticated Limiter and noise Gate.

The three systems are: VocoPro Singer/Songwriter-Handheld, Singer/Songwriter-Headset, and the Singer/Songwriter-Instrument for cordless guitars and/or bass instruments.

The all-metal, VocoPro Singer/Songwriter-Handheld wireless mic has minimum handling noise and includes a BM-36 boom mic stand, plus has the UDX-GT3 guitar/bass/effect pedal wireless transmitter.

The UDX-BP headset microphone also has the UDX-GT3 guitar/bass/effect pedal wireless transmitter plus the WP-1 pouch to hold the wireless bodypack; it also comes with the BM-36 boom microphone stand.

The UDX-IT instrument microphone for drums or brass and woodwind instruments includes the same UDX-DUAL Channel digital PLL mic receiver as all three systems, the wireless bodypack plus the UDX-GT3 guitar/bass/effect pedal wireless transmitter, WP-1 pouch and a BM-36 boom microphone stand.

All three systems are priced at $399 MSRP each.

vocopro.com/products/performing/wireless-microphones/singersongwriter-instrument

► FISHMAN'S THREE NEW AFX MINI PEDALS–AFX ECHOBACK MINI DELAY

The AFX Series features three new guitar pedals and are an essential addition to any guitarist's finished acoustic guitar sound. All three are the same, small physical size measuring just 1.6W X 3.8D X 1.92H inches and all three have either True Bypass (completely removes it from the signal path) or a buffered bypass for interfacing other pedals on your pedalboard. Much too small for an internal 9-volt battery, these are powered by Fishman's 910-R AC adapter/regulated 9-volt power supply. All the Fishman AFX Mini Pedals use 24-bit A/D/A conversion and 32-bit processing, 1/4-inch In and Out jacks, and are housed in sturdy, crush-proof aluminum boxes.

In addition, all the AFX pedals have the unique Dual Path Routing via the two, TRS (Tip-Ring-Shield) In/Out jacks. All covered in the manual, two guitar amps can be fed the same signal without loss simultaneously at the same time using the AFX Pocket Blender ($199.99 MSRP). You can also set up two independent pedal effect chains on your pedal board by daisy-chaining them using TRS cables or use them like any other effects pedal.

The AFX Echoback Mini Delay is a simple to use, mono delay pedal with three switchable sound delay types available. Even though this is a digital pedal, the Analog delay type simulates delays like an old solid-state delay that used uses a bucket-brigade to hold/store a sound for a moment before playing it back out.

My favorite delay type is the middle switch position called Tape that sounds like an old analog tape recorder. With Tape, the sound quality deteriorates with each successive repeat—minus the annoying tape recorder hiss I don't miss from the '70s.

The Digital type sounds like a super-clean digital delay line; it is great for very tight millisecond delay times for doubling effects. Delay times for all three delays range from 0ms to 800ms and the Repeats control can be set to as many echoes as you'd like. Level works in parallel with the delays added to the original sound leaving it unaltered.

I thought the Tap Tempo feature worked great! Pressing and holding down the footswitch "flashes" the currently stored tempo on the pedal's green LED—just toe-tap to change it. Lastly when you switch to bypass, whatever echoes repeating continues and fades out naturally.

Another in the series Fishman AFX Mini pedals for acoustic instruments, the AFX Echoback Mini Delay is $159 MSRP.

fishman.com/portfolio/afx-echoback-mini-acoustic-guitar-delay-pedal

◄ MARTIN X SERIES ACOUSTIC GUITARS

The X Series is an affordable and versatile choice for both beginner and professional musicians. Pictured is the X2E and this new collection aims to raise the expectations of what an affordable acoustic guitar can be.

That expectation is met by the many features and boutique details usually only seen on much more expensive acoustic guitars. The X Series boasts a new series of high-pressure laminate (HPL) patterns for the back and sides. There are three new ones: Cocobolo, Ziricote, and Brazilian rosewood along with the mahogany, Koa (Hawaiian acacia), and all-black. In addition, the headplates match the respective HPL patterns plus there are satin tuners, refined rosettes, and Martin E-1 electronics with chromatic tuner and volume, tone, and phase controls.

The X Series guitars have that legendary Martin tone and comfortable playability with a thinner fingerboard and a beveled comfort edge. I like the bridge contour and refined string spacing that fits my hands better. There is a diverse range of body sizes with X Series guitar in 0, 00, 000, D, and GPC sizes.

Martin Guitars crafts their guitars with sustainable woods making them an environmentally conscious choice for musicians. The X Series includes models: 0-X2E Cocobolo, 00-X2E Cocobolo, 000-X2E Brazilian, D-X1E Koa, D-X1E Mahogany, D-X2E Brazilian, D-X2E Mahogany, D-X2E Ziricote Burst, D-X2E Brazilian 12-String, GPC-X1E Black, GPC-X2E Cocobolo, and GPC-X2E Ziricote. The new X2E as shown sells for $699 MSRP.

martinguitar.com/guitars/new-models-2/000-X2E.html?cgid=new-guitars

NOHO'S ONE-STOP SPACE FOR CREATIVES

FAB FACTORY STUDIOS

7240 FULTON AVE, NORTH HOLLYWOOD, CA 91605

818-356-6092 | INFO@FABFACTORYSTUDIOS.COM

◀ SSL PUREDRIVE QUAD/OCTO MIC PRE-AMPS

PureDrive Quad has four PureDrive™ mic pre-amps from the SSL Origin console, while the Octo version has eight. PureDrive Pre-amps have three different amplifier operating modes and sound signatures: Clean, Classic Drive and Asymmetrical Drive.

Start by using a certain mic gain setting and then audition a super linear and low-noise clean sound or try Classic Drive with mostly odd-harmonic distortion products or go with Asymmetrical Drive for an even-harmonic series. To have all three modes selectable on the front panel a single 2U unit is unprecedented.

Further tonality choices come from the four, input selectable mic input-impedances available: 400, 600, 1.2k and 12k-ohms. Not important for condenser mics, but if you record using dynamic and ribbon mics, changing how the pre-amps "loads" the microphone's output with different input impedances makes a tremendous difference in tone and level. Dynamic and ribbon mics' whole set of sonic characteristics change depending on the input impedance.

PureDrive has front panel switches for +48V phantom power; Insert In/Out but Polarity flip happens by way of just pushing in on the Gain and Trim knobs. In addition, each pre-amp has its own, 18dB/octave, high-pass filter. These are precise, 31 positions you can feel in the dark ranging from bypass at full CCW and up to 300Hz at full CW. The front panel finishes with high-impedance, 1/4-inch Direct Input jacks (for bass, guitars or keyboards), 14-segment metering for all four mic pre-amp output levels, Word Clock indicators and setup for the onboard, 32-bit/up to 192-kHz A-to-D converters.

In addition to PureDrive's four, rear panel microphone XLR inputs, there are TRS and D-Sub Line inputs/Insert returns, two stereo AES/EBU digital outputs (1/2 and 3/4), four analog line level outputs, ADAT LightPipe facilities, External Word clock in/out BNCs connectors, and an USB-C connector for the built-in audio interface!

The manual has several connection scenarios for using Solid-State-Logic's Pure Drive Quad as an outstanding centerpiece for any recording/mixing system. PureDrive Quad sells for $1,399 MSRP.

solidstatelogic.com/media/solid-state-logic-launch-pure-drive-quad-and-octo

▶ D'ADDARIO HUMIDPAK ABSORB

D'Addario's Humidipak Absorb ensures instruments are protected and safely maintained at a stable relative humidity, ideal for any climate or locations with humidity levels above 50 percent. Wooden instruments can be damaged when exposed to excessive humidity levels, suffering from string buzzes, warped necks, cracks, and other structural damage. Humidpak Adsorb uses advanced two-way humidity control technology, absorbing excess moisture and, when necessary, releasing purified water vapor to maintain the ideal humidity level. This means your instrument is always at the correct humidity level without guessing or worrying.

Just put one of the humidification packets in the included pouches and place it inside the instrument's case and close the lid. The instrument and case will remain at the optimal 45-50 percent relative humidity level for two-six months.

Besides the D'Addario Humidpak Absorb, the Restore and Maintain packs are still available for those who need to increase and sustain the humidity around their instrument.

D'Addario Humidpak Absorb sells for $24 MSRP.

ddar.io/absorb-pr

▼ KAZROG KCLIP 3

Kazrog's KClip 3 is an intelligently designed audio clipper and a multi-band track saturator that has unique features to implement just the right amount of this modern process to suit your musical taste and genre.

I have to admit this is an all-new process for me while mixing music, but I am impressed using KClip 3 to not only get the "cleanest loud" possible because of digital oversampling but also as a special effect and analog color maker with lots of presets.

Unlike most clippers, KClip 3 has eight, "soft" clipping modes that are described in the manual by way of comparing their generated sound to actual analog circuits. There is a four-band clipper with adjustable crossovers between bands for clipping/saturating more, less, or not at all in certain frequency bands.

In Pro Tools, I mix music to 16 analog stereo summing stems that can be recorded as individual stereo .wav files within the DAW. Stem mixing allows full, "post mix" control—a way to rebalance/change significantly and quickly for the different (future and unknown) uses for my music mixes. Vocal-up, track-only, vocal-down versions, immersive remixes (using these stems) are all easy to realize after using stemmed mixes.

I use KClip 3 on some of these individual stems and I'm having very good results getting those stems loud with minimal distortion. I'm still adjusting to this new (to me) methodology but so far, I'm finding KClip 3 indispensable on drum kits stemmed out to three stereo pairs to control the peak levels of attacks, yet not dull them like when using a compressor or limiter. On the electric guitar stem, I'm finding some of the mode presets great to get certain distortion characteristic to work great!

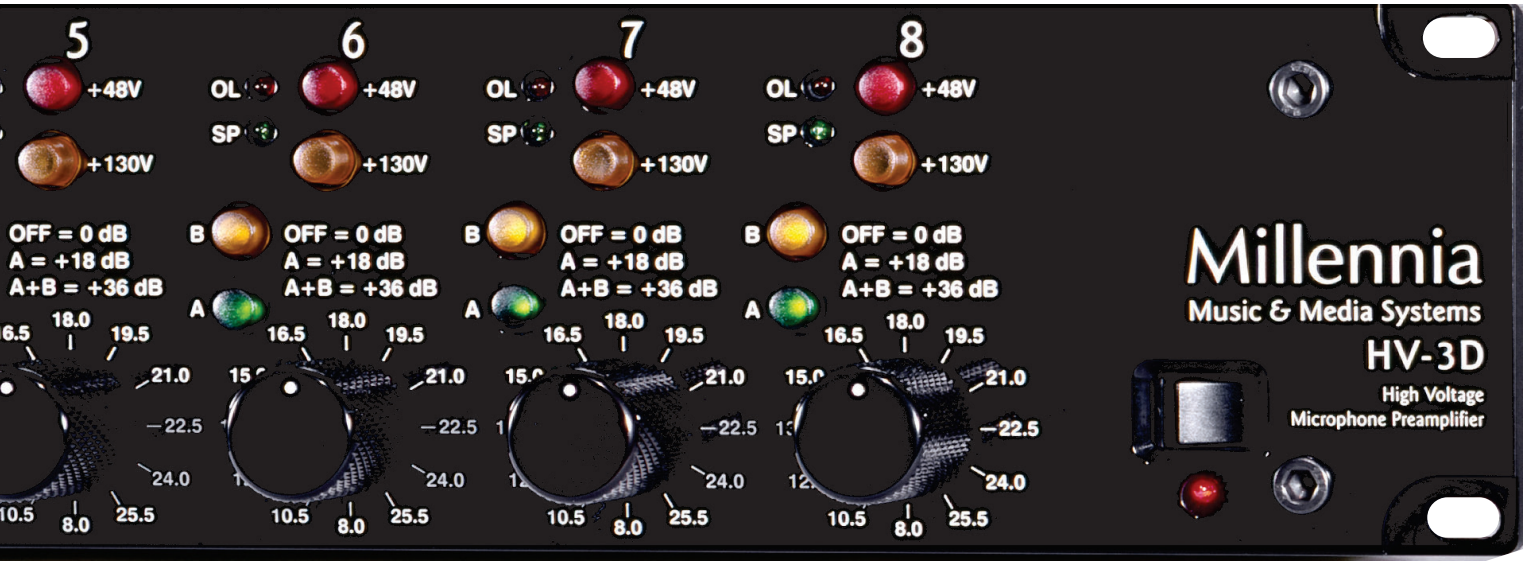
I can highly recommend KClip 3 for mixing for its superior, detailed and refined approach that makes one of the oldest, heretofore 'taboos' in audio reproduction and mixing so very useful. There is a learning curve but you can store your own version(s) starting with the initial preset.

It sells for $69 MSRP.

kazrog.com/products/kclip-3

BARRY RUDOLPH is a recording engineer/mixer who has worked on over 30 gold and platinum records. He has recorded and/or mixed Lynyrd Skynyrd, Hall & Oates, Pat Benatar, Rod Stewart, the Corrs and more. Barry has his own futuristic music mixing facility in North Hollywood called Tones 4 $ Studios. He is a lifetime Grammy-voting member of NARAS and a contributing editor for *Mix Magazine*. barryrudolph.com

DO YOUR BEST WORK.



NAMM TEC 2019 TECNOLOGY HALL OF FAME

2019 TECnology Hall of Fame (HV-3)

HAND-CRAFTED IN USA

mil-media.com

streaming everywhere

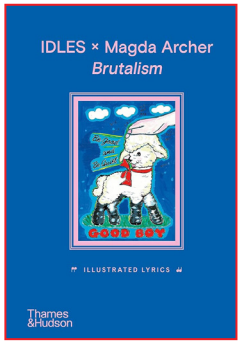
KEAGAN
2:30

debut single on Fervor Records

BOOK STORE

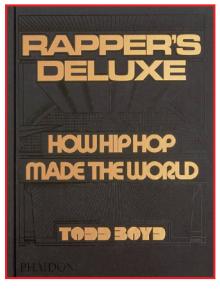
Brutalism
By Idles
(hardcover) **$24.95**

This striking and thought-provoking collaboration between Idles frontman Joe Talbot and artist Magda Archer contains all the lyrics from Idles' first album, *Brutalism*, alongside provocative artwork by Archer. Breathing a different kind of life into Talbot's fiery lyricism—that addresses toxic masculinity, class divisions, and mental health—this book celebrates and reinterprets Idles's verbally brazen and emotionally raw 2017 album with expressive typography, hot-pink ink, and unique artworks.



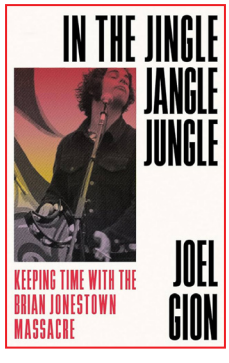
Rapper's Deluxe: How Hip Hop Made the World
By Todd Boyd
(hardcover) **$58.59**

Dr. Todd Boyd explores five decades of hip-hop's legacy and how the genre remixes 'high' and 'low' culture, past and present, to come up with a style that is uniquely its own. With original insights and clever wordplay, *Rapper's Deluxe* is a tale of transformation, following hip-hop's arduous, but always triumphant, journey as it rose up to dominate the game.



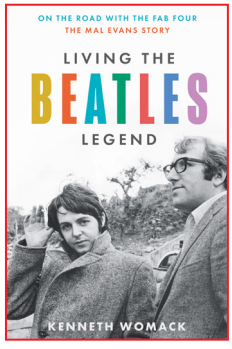
In the Jingle Jangle Jungle: Keeping Time with the Brian Jonestown Massacre
By Joel Gion
(hardcover) **$30.00**

A record of hazards and pleasures of life on and off the road, Joel Gions, the tambourine-playing frontman of The Brian Jonestown Massacre, behind-the-scenes stories of the first 10 years of the band. Funny as hell, with the innocence and wonder of a 'percussionist,' *In the Jingle Jangle Jungle* is destined to take its place alongside minor cult classics in rock and roll literature.



Living The Beatles Legend: The Untold Story of Mal Evans
By Kenneth Womack
(hardcover) **$50.00**

Malcolm Evans, the Beatles' personal assistant, and devoted friend, was an invaluable member of the band's inner circle. Evans' life and untimely death have been shrouded in mystery for decades with his diaries and vast collection of memorabilia seemingly lost forever...until now. Beatles' scholar and author Kenneth Womack tells of Evans' unknown story at the heart of the Beatles' legend. Lavishly illustrated with unseen photos.

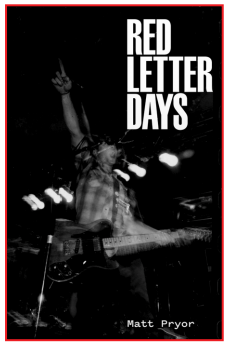


Soundtrack of Silence
By Matt Hay
(hardcover) **$29.00**

It wasn't until Matt Hay's failed college entrance exams for West Point that he accepted his hearing wasn't the way everyone else processed sound—Hay's condition, generated by a tumor, was unavoidable, and his hearing was going fast. As a typical Midwestern kid growing up in the 1980s whose life events were pegged to pop music, Hay committed his favorite songs to memory. He prepared a mental playlist of the bands he loved and created a way to connect memories with sounds. Hay has written a memoir of loss and disability, and, ultimately, a both unique and universal love story.

Red Letter Days
By Matt Pryor
(hardcover) **$25.00**

Taken from journal entries between 1990–2000, *Red Letter Days* is the debut memoir from Matt Pryor (The Get Up Kids, The New Amsterdams) detailing compact stories about Pryor's early life, his struggle with childhood diabetes. "This was never meant to be a book about emo or even the band in particular," Pryor states in an introduction, though the collection positively serves as a primary source for documenting the scene.



DO WE HAVE ROYALTIES FOR YOU?

More than $650 Million Distributed to Musicians & Vocalists

Royalties Distributed to Both Union & Non-Union Session Musicians & Vocalists For Their Performance on Songs Played on Satellite Radio, Non-Interactive Streaming Services, Webcasts, Other Digital Formats and International Neighboring Rights

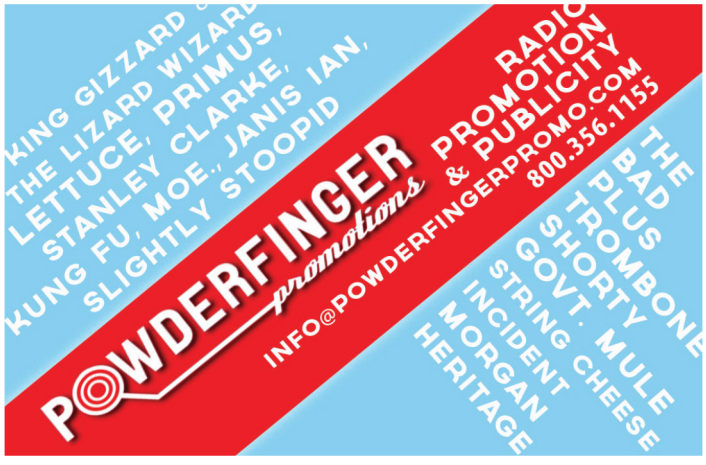
Find Out If We Have Royalties For YOU

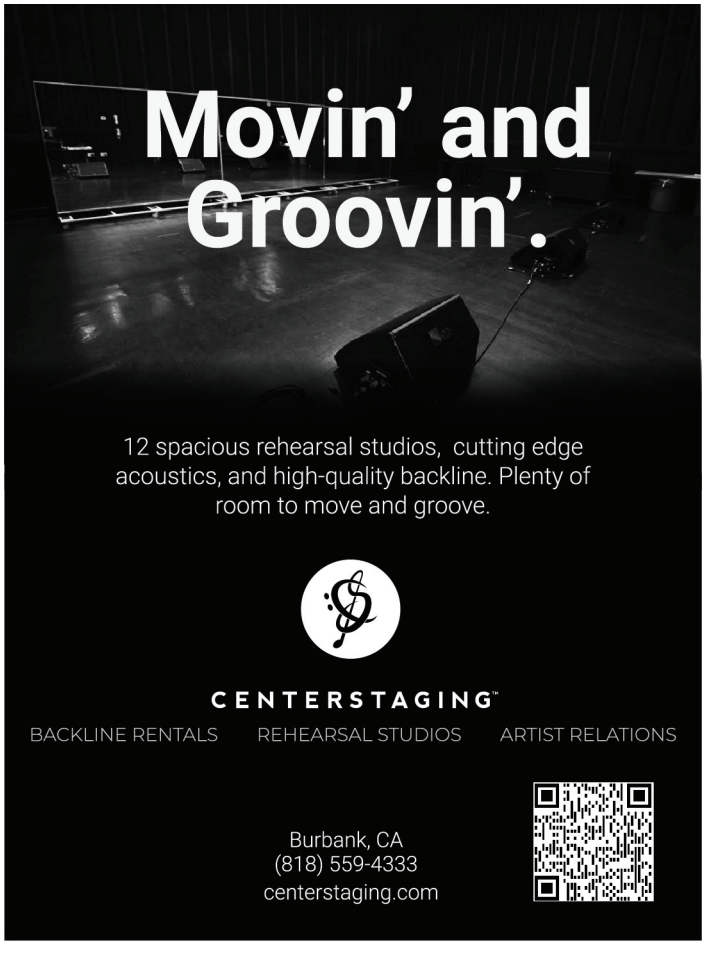
www.afmsagaftrafund.org

AFM & SAG·AFTRA
Intellectual Property Rights Distribution Fund

The AFM & SAG-AFTRA IPRD Fund is a 501(c)(6) non-profit organization - est. 1998

info@afmsagaftrafund.org





Fab Factory Studios

fabfactorystudios.com

Constant Expansion is the Key: From GRAMMY-winning mixer Dave Pensado, British singer Estelle and 50 Cent to SZA, will.i.am to film and TV projects like *The Flash* and *Lord of the Rings*, North Hollywood, CA-based Fab Factory Studios is quickly becoming a must-experience, multi-media hub for all sound inspiration. Owned and operated by father and son Steven and Shaun Fabos, the ever-expanding facility was inspired by and founded on the partners' mutual love for music. Shaun Fabos, the facility's president, began his career in sound as a Global Reel Award- nominated foley artist at a major post-production house. Later, while slowly rising up the ranks as a mixing assistant at Larrabee, he envisioned launching his own facility with Steven, a successful businessman in other arenas. Deciding to build a studio from scratch rather than take over a prefabricated facility, they bought a 2,800-square-foot space (formerly a welding facility) and built their initial four room studio. They've expanded mightily since their end of 2017 launch, taking over adjacent properties and facilities (including Echo Bar Recording Studios) to reach their current interior size of 40,000 sq. ft. "Growth is not an easy thing to do," says Steven, "but the greater volume gives us the ability to offer more services to a larger and diverse clientele. Somewhere in our first three years, we realized that to be successful we would need to be more than a small four room studio, which could only do so much."

Truly "FAB" Multi-faceted Facility: In addition to offering state-of-the-art equipment (including a vintage SSL console in their main recording space, Melody Room A), with the help of dedicated family and friends, Steve and Shaun have cultivated an ever-evolving space designed for maximum creativity and inspiration—both indoors and out. Melody Room A is a fully treated live room with a beautiful 1969 Steinway Model D Grand Piano. Melody Room B (the onetime Echo Bar) is a smaller mix/production room. Studio A is a Dolby-certified 11.1.6. ATMOS stage, while Studio 1 is a 9.1.4. Dolby ATMOS Reference room that can also be used for recording basic vocal and instrumental tracks. Studios 2-9 are smaller production/mix spaces Fab Factory rents out to individuals and organizations (like writers' camps and Girls Make Beats). There are also multiple lounges, a content creation studio, large capacity podcast room, a dance studio with fitted sprung floors, indoor and outdoor event spaces, an industrial kitchen and more. The compound also boasts artistic murals and canvas pieces throughout.

The Overall Aesthetic: Steve and Shaun are thrilled by the way their facility blows away first-time visitors, including iconic artists like Ice Cube and Keith Harris (Black Eyed Peas), who actually told them he would not have set up a new studio in Las Vegas if he had known about Fab Factory. "Many clients have told us how the studio makes them feel, how the overall vibe here inspires them," says Steve. "Any studio can offer similarly great equipment, but we're selling an aesthetic, something to help artists create when they are in our unique space." Shaun adds, "In addition to a one-of-a-kind experience, we're setting a real tone in how artists create these days."

Contact Fab Factory Studios, 818-356-6092

CIRCLE THE EARTH LIVE

Reviewing Circle the Earth at SIR Studios in Los Angeles for *Music Connection Magazine*, Adam Seyum said this month that, "Circle the Earth is a multicultural, cohesive collective, similar to what would happen if P!nk joined Linkin Park. Energetic and emotionally driven, speaking their truth, Circle the Earth brings vibrant modern rock from the City of Angels. Playing in a room with state of the art TV and music production equipment, this band performed new-to-recent music. For example, “Maniac on Mute” is about leaving one’s past misfortunes where it’s at, and not allowing it to have a say in their present nor future. However, songs like “Dead” allows lead singer Khadia to flex her rap capabilities, shifting from rock to soul. And “Pick Your Poison” is synthy with heavy guitar and stylistic elements, one of the songs that finished their set."

Of the musicianship, the publication was glowing with its praise. "Khadia Handon has a distinct, colorful vocal tone, which helps compliment her band mates strengths," Seyum wrote. "Kazuki Tokaji handles guitar work like a pro, while Sandro Feliciano maneuvers effortlessly around his drum kit and Sandy Chao Wang plays wonderfully on his Roland keyboard. Operating as a team, and not a group, Circle the Earth possesses professionalism like veteran musicians."

The writer was equally impressed with Circle the Earth's performance, stating: "Circle the Earth is an entertaining collection of musicians, female-fronted, bringing an eclectic vibe that fires up an emotional connection with their audience. This ensemble comes from all corners of the world, and their love for music, exudes a sense of belonging. No matter where you may be from on this planet, there is someone in this band to connect and identify with."

Ultimately, Seyum concluded that Circle the Earth has the "It" factor. "The group’s forthright attitude on stage and off is about ethnic inclusion, cultural understanding, international cooperation, personal integrity, and spiritual awareness," Seyum wrote. "Circle the Earth is poised for more levels of success."

FREE SHOW AT THE HOTEL ZIGGY

Wednesday, April 17TH, 8 P.M. ▪ 8462 Sunset Blvd., West Hollywood, CA

ADVERTORIAL

▲ PATRICK LEONARD AND A SONG FOR YOU

Shortly after signing with Primary Wave, Patrick Leonard discovered the label had purchased Leon Russell's catalog. He immediately wanted to do a project: Leonard started with the first song on Leon's debut recording, "A Song For You," done brilliantly by Elton John.

▲ JONATHAN WALES BRINGS THE CHILLS

When it comes to horror films, production teams work hard to find new approaches to scare audiences. Dolby Atmos and immersive sound is growing in popularity, and there are even more ways to give viewers a fright. That's exactly what re-recording mixer Jonathan Wales accomplishes for the horror shows and films on which he works, both as a freelancer and for Warner Brothers Studios.

▲ CAMERA OBSCURA LOOK BOTH WAYS

Look to the East, Look to the West is the new album by Camera Obscura. The Tracyanne Campbell-led outfit, reuniting with producer Jari Haapalainen, have crafted an album that simultaneously recalls why longtime fans have ferociously loved them for decades, while also being their most sophisticated effort to date.

▲ BABY ROSE HAS ONE LAST DANCE

Baby Rose is making her big return with killer new track "One Last Dance," produced by Badbadnotgood. She's announcing her new project *Slow Burn,* also produced by BBNG.

PRODUCER PLAYBACK

"We started developing independent artists and that's how we survived. It was the best decision we've ever made. We built a music library called The Made Series and it now turns a profit." – **BRUCE WAYNNE**

▲ PK SOUND WELCOMES VALKYRIE PRODUCTIONS

PK Sound, the robotic line array company, has welcomed Colorado's Valkyrie Productions to its partner network with the company's investment in a T8 robotic line source system. Featuring PK's patented multi-axis robotic technology, the T8 system offers precise control of vertical and horizontal dispersion, allowing the Valkyrie team to optimize acoustic coverage in virtually any environment.

▲ EMBALMER RECORDS KNOWS DEATH

New Jersey's Embalmer Records is a label focused on unearthing and preserving classics from across the metal genre. Embalmer Records is headed up by Greg Kennelty, whose lifelong love of physical media (and obscure metal gems) drives the label. It has announced its first release: the 1993 demo *Buried Alive* by Know Death.

▲ REVOLUTION NUMBER NINE

Number Nine Studios, a recording facility in Belgium, has invested in a Prism Sound Dream ADA-128 modular conversion system because its high channel count makes it ideal for projects across a wide range of genres. Musician and producer Sebastian Omerson ran AB tests on audio converters before choosing the Prism Sound unit.

MusiciansContact.com

See what we do.

818-888-7879

THE IVY

Band and production team The Ivy—Wyatt Clem and Shawn Abhari—met in 2016 while studying music production at the Academy of Contemporary Music in Oklahoma City. Both arrived with a music background and a passion for the craft of making records. Together the duo has released three self-produced EPs and the full-length *A Door Still Open* dropped in February. To date, The Ivy's 2017 "Have You Ever Been in Love" has earned more than 18 million Spotify streams.

Writing and recording a song is typically only part of the artistic equation. Another crucial piece is how an artist knows if what they've created has merit or commercial viability. "If I'm not vibing with it within the first few days, then I move on," Clem observes. "But Shawn and I won't give up if there's a song with one sound that doesn't fit. Sometimes we can lose sight of whether it's a good song as a whole because we want to make a certain tone or performance work. Otherwise we try to follow our joy and excitement, especially if we both feel it."

"I've learned over the years that all of the sounds in a song should feel like they're in the same environment," Abhari adds. "If you use a certain amount of reverb on one instrument, then make sure that it blends into the mix so that it all sounds like it's in the same room. If I get stuck, I just turn on the main core elements. If those all sound good, then I'll add other things piece by piece. If something is really jarring, we figure out what's working and what's not by building it up track by track."

Virtually any band would be thrilled with the 18 million Spotify streams that "Have You Ever Been in Love" has amassed. But what was it about that song that imbued it with such stellar reach? "I don't know why it hit other than maybe that indie-pop '80s genre was popular at the time and maybe it fell right into the algorithm," Abhari speculates. "I loved the crunchy, '80s-sounding four chords. I took the drum rack from one of Wyatt's demos that had some really cool reverse snares and things and made the beat from it."

THE 3 MOST IMPORTANT

. . . lessons the two have learned as producers, musicians and engineers are

- **It's not about what you can do with your instrument. It's how you can serve the song.**
- **Any sound can be cool if you manipulate it hard enough. We once made a song entirely out of six samples of paper being torn.**
- **You can achieve everything you need without spending thousands of dollars. Our songs that have reached the most listeners were done on inexpensive equipment.**

Many artists are noted for their customized gear. Eddie Van Halen had his Frankenstrat and Pearl Jam guitarist Mike McCready has a custom-modified amp that goes to 11 (really). In Clem's case, his most prized piece of gear is his hacked Mexican Strat. "I took the body off of Shawn's first electric guitar—a $20 Squier—and combined it with parts from my own," he recalls. "Now it feels better than it ever did. I don't see myself parting with that anytime soon."

For 2024, The Ivy plans to concentrate on local shows initially and to join a larger tour towards the summer. The two also have material for another record in their creative queue. Both Clem and Abhari maintain home spaces from which they record demos. Often they work at the Santa Monica studio of SameSame, the production duo of Rob Cohen and Blake Mares.

Visit wearetheivy.com; Instagram @wearetheivy;
Contact amanda@pressherepublicity.com

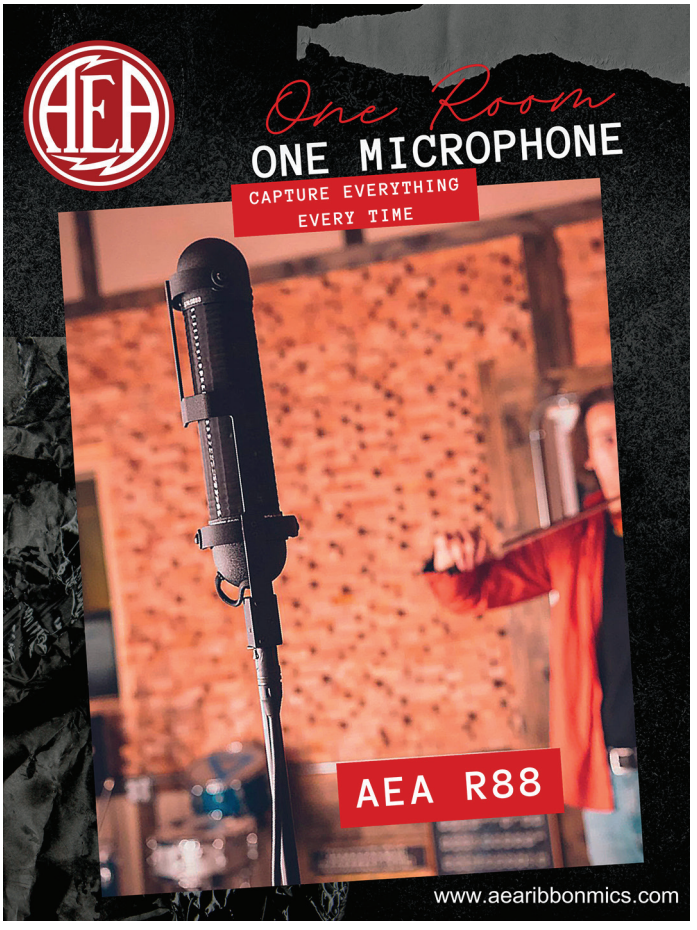
THIRD ENCORE®

- Full-service 70,000 sq.ft. Complex Located Near Burbank Airport
- 7 Full Production Rehearsal Studios 900 sq.ft. to 2,250 sq.ft.
- Storage, Cartage and Backline Rentals
- Off-Site Monthly Lockouts Also Available

Call or Email John Hoik, for a Custom Quote

(818) 753-0148 · john@rdencore.com · www.ThirdEncoreStudios.com

10917 Vanowen Street, North Hollywood, CA



CRAS EST. 1988

BE IN DEMAND

Your career in music is only 11 months away!

CRAS GRADS MAKE IT!

Over the past 3 years, CRAS grads have worked on hundreds of GRAMMY nominated recordings and multiple AMA, Billboard, Emmy, ACM, and Oscar winning recordings.

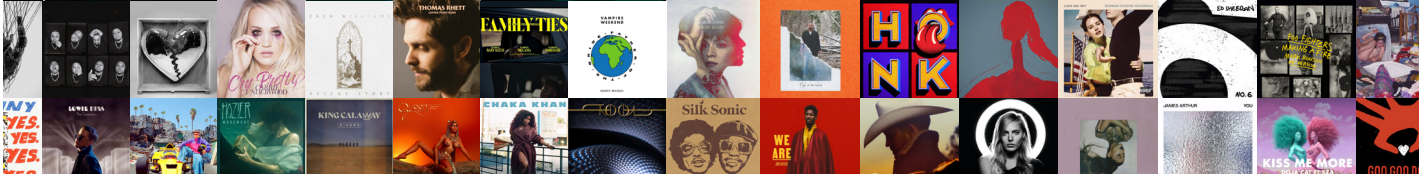
Struggling to create a recording career? Want to be in demand but don't know how to get from where you are to where you want to be?

At CRAS, our 1,200+ industry connections can get you in the door, and our one of a kind education will expose you to 13 different studios, a 6,000 sg/ft live sound venue, the latest professional audio gear, software and more.

Whether you're already into music and sound or looking to start from scratch, CRAS is the 11 month audio engineering school that provides the education and industry connections needed to succeed and be in demand.

CRAS.edu | 1.888.243.3596

Tempe Campus: 2300 E Broadway Road, Tempe, AZ 85282



Sherry Saeedi

Founder and CEO
Verswire

Years with Company: 2
Address: Los Angeles, CA
Web: verswire.com
Email: info@verswire.com
Publicity: Peter Quinn, peter@peterquinn.co
Clients: Beauty School Dropout, Girlfriends

BACKGROUND

Everyone knows the old music industry model is broken, but Sherry Saeedi decided to fix it. With Verswire, she's replacing record labels by treating artists as companies, choosing to invest in instead of owning them. She has a proven track record, too, with Veeps. Saeedi sold a majority stake of the live music subscription service to Live Nation in 2021.

"If you see a problem, either fix it or don't complain."

The Problem With Record Labels

Since inception, record label deals have not been favorable to artists. Imagine I say, "You want to buy this house? There's an 85 percent interest rate on it." No one would agree to that. But that's how the music industry operates. If a label gives you $100,000, you have to pay back $700,000. That's assuming they don't tack on a bunch of other fees you were not privy to. And if you ask for a rundown, it's under an NDA. No other business operates this way and we've just kind of accepted it.

Artists Fight Back

Would this business model have worked 10 years ago? Probably not. Is it working now? Yes. And the reason is because artists are pushing back.

For example, Taylor Swift re-recording her masters. Fans had no idea artists don't even own their music. John Mayer leaving his label after 21 years because, and I quote, "I'm not even sure what they were doing anymore." Halsey. Kanye. Thirty Seconds to Mars. Alicia Keys. Jessica Simpson. All these people are leaving their record labels, because they're sick of a model that was never made for them. They're sick of not owning their work. They're sick of the ridiculous advance situation.

Be the Solution or Be Quiet

If you see a problem, either fix it or don't complain. I have chosen to fix this. This has been a massive undertaking, but I don't have fear. That has served me in some places and in others it's like, "Sherry, don't jump off that cliff into the water." True story. I did that in Italy. It was way too high, and I still have whiplash.

Verswire Isn't a Label

You wouldn't call Uber a better taxi. Maybe once upon a time, that's how you would explain it. I like to call us the Uber of record labels. It's not a slightly better label. I'm not giving you a slightly more on-it A&R or a slightly better advance. I'm giving you an entirely different business model. We're a VC [venture capital] for artists that handles label services.

Have you watched *Shark Tank*? Entrepreneurs come on and ask for an investment. A shark takes equity and helps them build their business. That's what we're doing. I haven't discovered King Tut's treasure, and neither did Uber. They just thought of something that could be done with existing technology. What I've done is taken the business model that every other industry uses and applied it to the music industry.

Assets and Equity

The investment I give my clients is for assets. What are those assets? Masters. It's my job to make that money back from my equity within the band's business. What is that equity? Every artist is different, just like every business is different. So looking through projections and having discussions, I decide what revenue streams I'm going to participate in.

You own your masters, but I'm a minority stakeholder in certain revenue streams. What does that typically look like? Let's just say 60/40. I take 40 percent equity of the artist's masters and 40 percent of the revenue streams I participate in. We're literally treating it like an investment strategy.

Real Artist Development

The way we guide artists hasn't been done since the Guns 'N Roses and Nirvana days. We immediately get our hands dirty. Mark Hoppus [of Blink-182] is A&R for Beauty School Dropout. He's sold 50 million records and done everything they want to do. He's helping create songs and conceptualizing the music videos.

You don't have to earn the right to speak to our marketing team or get involved with radio or pub[lishing]. We get you in from the get go, because we know that if we want to grow we've got to pull all the levers.

Proof of Concept

We took [Beauty School Dropout] from a total of 4 million streams to 50 million in one year. We took them from 100,000 monthly listeners to 600,000. All this happened within a year.

We've raised $12.3 million to date. People aren't giving me money because they think I'm a nice person. This is year two of Beauty School Dropout, and we gave them their first royalty check. This needs to be the new standard for the music industry, because it works.

Doing the Impossible

I'm honored to say we signed Girlfriends, which is Travis Mills' band. And we're about to sign two stadium-sized artists that approached us. If you compare us with a traditional record label, they can't win. There's nothing they can do that I can't.

No label would say, "You can own your work." No label would say, "We'll give you an investment for the masters, and you won't have to make it back." No label would say, "Just reimburse us for marketing." But just because it hasn't been done before doesn't mean it's not possible.

I have a tattoo on my arm. It's a Walt Disney quote. I'm exposing myself as a nerd, but it's fine. "It's kind of fun to do the impossible." And it's not impossible.

Positive Thinking

The what-ifs of the world are always followed by something negative. "What if it doesn't work?" "What if I fail?" "What if it's not a good idea?" How about, "What if it does work?" "What if it's the best idea?" "What if it changes people's lives?" So much of human nature is tied to fear of negative outcomes. Why don't we just think about what can happen?

Kobalt Publishing

I realized it is the publishing company's job to go, "I want the artist in the room with this producer." Or, "I want to put this producer with this writer." And for both of my clients, none of that was happening.

Of course, I did it, because I'm good at it and have the right connections. I thought, if I'm doing the publishing company's job, it's time to open up Verswire Publishing. I called one of my good friends, Laurent Hubert. He's the CEO of Kobalt. And I was like, "I can't think of a better company to partner with on publishing." And they agreed.

What caught their attention was why we're doing what we're doing. People don't care what you do; they care why you're doing what you're doing. That's why they wanted to be part of this.

Pete Wentz, Businessman

Not only is [Pete Wentz] in Fall Out Boy, but he was instrumental in the growth of Cobra Starship, Panic! at the Disco, Gym Class Heroes, a lot of well-known bands. His business mind is incredible. And he understands how to build an artist's career, how to A&R, what types of songs a specific artist should focus on.

Don't Settle

I don't think I've ever heard an artist say, "I love the deal I'm in." You don't have to settle just because things are the way they are.

OPPS

Fox Entertainment wants a Music Coordinator.
Assist the EVP and VP of Music at full capacity. Assist with departmental projects and events as needed. Facilitate and archive music licenses, songwriter agreements, producer agreements, composer agreements, and oversee invoicing. Create, update, and manage reference charts for productions, breaking down key music dates, production timelines, budgetary overviews. Create presentations and documents using PowerPoint and Keynote. Administer department's project management software, updating meeting notes and maintain various reference documents. Onboard vendors in payment portal and facilitate invoices via Coupa. Supervise promo and programming cue sheets OBO all Fox owned productions and marketing from ingesting to QC to reporting. Organize and maintain license tracking information and promo flight dates. Manage Fox owned original music library via SourceAudio, tagging tracks, and curating audio assets. Apply at MusicCareers.

Sony Music Entertainment is looking for an Executive Assistant.
As Executive Assistant to the CEO of Terrapin Station Entertainment, you will work in a fast-paced environment for progressive, forward-thinking, creative Executives who lead a live touring, production, and artist management business. You need to be detail-oriented and extremely organized while interacting with all levels of employees within the organization as well as artists, management teams, and various external clients and partners. You will play a vital role in ensuring their Executive is always up-to-date and organized, and will provide support, as needed, to ensure projects move forward expeditiously. Apply at MusicCareers.

Create Music Group needs a Music Project Manager.
CMG is looking for a Project Manager who can take on the responsibilities of playing a key role in the successful execution of project releases and marketing campaigns. Responsibilities include: Onboard the client (and potential catalog) accordingly through digital rights team onboarding YT assets or initiating the back catalog transfer; Primary point of contact for artists by booking travel and accommodations, maintaining schedules, day-to-day management and streamline communications for artists and their respective projects. Apply at LinkedIn.

Warner Music wants a Coordinator Creative.
This role will create, edit, and produce video, graphics, and animation content for 10K Projects artists and various digital marketing campaigns. The ideal candidate will have a deep understanding of non-linear editing software, a collaborative spirit, and passion for crafting social content. Handling and assisting on managing social media for the 10K Projects roster wide. Responsibilities include: Assist in the creation of groundbreaking social video content. Apply at Talent.com.

University of California needs a Music Industry Instructor
Qualified applicants possessing teaching experience and professional experience in the following area(s) are encouraged to apply: Music Production; Songwriting; A&R; Music Management. Apply at UCLA.

United Talent Agency wants a Representative, Client Payments.
The ideal candidate will be a team player, problem solver, detail-oriented, an effective communicator, and will excel in a fast-paced work environment. This is a full-time position with benefits and will pay $24.00 - $26.00 per hour. What You Will Do: Reconcile artist account balances against

▲ LATTO DROPS SUNDAY SERVICE

The end of February saw Atlanta-based rapper Latto release her new single "Sunday Service" via RCA Records. The single also has an official video, directed by Hidji World and Latto herself. The video features Latto in various settings including the Bronx, throwing out lines like "20 black suburbans we pull up like Sunday Service." Contact amanda.zimmerman@rcarecords.com for more info.

DIY Spotlight — SIZZY ROCKET

Los Angeles alt-pop star-in-the-making Sizzy Rocket started singing when she was about four years old, as a means to help her communicate with her family through a difficult stutter.

"This eventually led to performing Britney Spears covers in outlet malls in Vegas at the age of seven, which led to writing my own songs on that same piano and the rest is history," Rocket says. "I guess it really got serious in high school when I discovered punk and decided I wanted to be a rock star."

Rocket describes her sound as punk rock with a "club kid" makeover. This makes complete sense; she has all of the spit and bite of a punk, while her beats betray a club lean. And then there's the fact that she can often be found sporting a keytar.

"I put out an EP called *RAT* in October of last year and it's one of my favorite projects I've released—dirty, sleazy New York-influenced club rat bangers," Rocket says. "I've definitely been having a lot of fun with dance music... it's 2024 punk in my eyes. It has the same liberated feeling."

As it turns out, Rocket is the ideal subject for this column—she literally has "DIY" tattooed on her knuckles.

"That phrase means everything to me—being able to make your own music and videos and release your art in the world on your own is so powerful," she says.

Every Sizzy Rocket release is an event. Everything from the artwork to the merch to the clothing to the videos is wrenched out of the artists's head—a renaissance punk creating an entire world for herself to reside in, and others to visit. It shouldn't be long before we get more.

"I'm in writing mode right now, locked away in the studio dreaming up what's next," Rocket says.

For more information, visit sizzyrocket.com.

CARLOS GUEVARA

show balances in NetSuite to generate artist payouts; Prepare payments to artists and send them to agents for approval; Communicate with Artists' Managers relating to the approval of the artist's statements. Apply at EntertainmentCareers.net.

For More Career Opportunities, check out musicconnection.com daily. And sign up for MC's Weekly Bulletin newsletter.

PROPS

Seventeen Wins 2023 IFPI Global Album Award

K-pop group Seventeen's 10th mini-album *FML* was recognized as the biggest-selling global album of 2023 by the International Federation of the Phonographic Industry (IFPI). Upon its release in April 2023, *FML* sold over 6.2 million copies worldwide and became the first K-pop album to achieve this record. Catapulted to new heights with this milestone, Seventeen charted No.1 on Billboard Artist 100, while *FML* enjoyed nine weeks on Billboard 200 before ultimately reaching the top spot on the IFPI Global Album Chart. Contact amanda@theoriel.co for more info.

THE BIZ

SESAC Music Group Announces Global Rights Management Agreement with KOSCAP.

SESAC Music Group announced a global rights management agreement with the **Korean Society of Composers, Authors, and Publishers (KOSCAP)**. SESAC Performing Rights has chosen KOSCAP to represent its extensive repertoire in Korea. Contact jsmith@sesac.com for more info.

BRETT CALLWOOD has written about music for two decades, originally for Kerrang!, Classic Rock, Metal Hammer and more in the U.K. He's the author of two books, about Detroit proto-punks, the MC5 and the Stooges. He's now the music editor at LA Weekly, and has regular bylines in the SF Weekly, Tucson Weekly and idobi Radio, as well as here in *Music Connection*. He can be reached at brettcallwood@gmail.com

▲ KIM PETRAS RELEASES SLUT POP MIAMI EP

GRAMMY-winning pop icon and critically acclaimed songwriter Kim Petras has released a set of raunchy tunes called *Slut Pop Miami*. The 12-track, sex-positive EP is the sequel to her viral 2022 EP *Slut Pop*. Contact bryan.kehn@umusic.com for more info.

The LEGAL Beat

BY GLENN LITWAK

EARTH WIND & FIRE WIN TRADEMARK CASE

On March 4, 2024, a Miami federal judge ruled in favor of legendary R&B group Earth, Wind & Fire ("EWF") in a trademark infringement case against a tribute band. The case was filed last year against Substantial Music Group and Stellar Communications.

In the lawsuit EWF claimed an act called Earth, Wind & Fire Legacy Reunion ("Legacy Reunion") misled people into believing that they were seeing the real group. EWF contended that Legacy Reunion ads had improperly used copyrights and iconography such as their "Phoenix" logo, and actual photos of EWF band members. EWF'S attorney stated:

"Defendants did this to benefit from the commercial magnetism and immense goodwill the public has for plaintiff's 'Earth Wind & Fire' marks and logos, thereby misleading consumers and selling more tickets at higher prices."

Legacy Reunion used the Earth Wind & Fire name without the permission of the real EWF. The judge noted that the evidence in the case was "overwhelmingly" in favor of EWF. His ruling held that Legacy Reunion infringed upon EWF's intellectual property by the band name they used."

By way of background, EWF are now led by veteran members Philip Bailey, Ralph Johnson and Verdine White. The leader and founder of the group, Maurice White, passed away in 2016. EWF are known for such hits as "Sing a Song", "Reasons", "Got to Get You into My Life" and "Shining Star."

Tribute bands are currently quite popular and usually exclusively cover the music of a particular famous band such as the Beatles, Doors, or Beach Boys. These groups can legally perform so long as they make clear they are only a tribute band and not the real thing. Although they called themselves a "Reunion", the complaint alleged that Legacy Reunion only had a few "side musicians" who had played with EWF briefly many years ago.

In his ruling, Judge Federico A. Moreno held "while the court understands there is dispute on how prominent of a role the musicians performing in [Legacy Reunion] played in the Earth, Wind & Fire group, defendants advertisements draw a close, unmistakable association with Earth, Wind & Fire to a degree unwarranted by the historical record."

The judge also ruled that "Regardless of if defendants' musicians were technically side men or members, the advertisement and marketing were still deceptive and misleading as to whether the main (or most prominently known) members of the band would be performing.

EWF included in their complaint the allegation that there were many complaints by fans on social media who indicated they thought they were going to an EWF concert. The judge decided that the defendants were liable for trademark infringement. Unless the case settles, there will be a jury trial in May 2024 to determine the amount of damages EWF is entitled to.

GLENN LITWAK is a veteran entertainment attorney based in Santa Monica, CA. He has represented platinum selling recording artists, Grammy winning music producers, hit songwriters, management and production companies, music publishers and independent record labels. Glenn is also a frequent speaker at music industry conferences around the country, such as South by Southwest and the Billboard Music in Film and TV Conference. Email Litwak at gtllaw59@gmail.com or visit glennlitwak.com.

This article is a very brief overview of the subject matter and does not constitute legal advice.

Helping recording artists, producers and engineers secure the finest studios to get the utmost results for their musical endeavors.

We represent a carefully vetted network of hundreds of world class studios around the planet.

Studio Referral Service is used by every major record, publishing and management company as their secret resource for decades.

There is never a charge for our service!

818-222-2058

studioreferral@gmail.com

A KILLER'S CONFESSION

Date Signed: February 2024
Label: MNRK Heavy
Band Members: Waylon Reavis, vocals, programming; JP Cross, bass; James Skritch, guitar; Will Spodnik, Kegan King, drums
Type of Music: Metal
Management: akcglobalIlc@gmail.com
Booking: andrewgoodfriend@tkoco.com
Legal: Nick Ferrara & Associates PLLC, akcglobalIlc@gmail.com
Publicity: Giovanna Melchiorre, gmelchiorre@mnrk.com
Web: akcglobalrecords.com
A&R: Scott Givens

A Killer's Confession isn't new. Previously, the alternative metal sensation was signed to EMP Label Group, the outlet founded by Megadeth's David Ellefson. After releasing their debut, they joined Wake Up! Music Group and unleashed two more albums. That experience over, the act decided to go independent.

As such, they were funding their next disc. "Making an album costs a lot of money," admits Waylon Reavis, the band's makeup-covered vocalist and sonic visionary. Naturally, there was a desire for financial assistance with hitting the studio.

TKO Booking Agency's Andrew Goodfriend set the tone for their fourth platter, *Victim 1*. Explains Reavis, "It was the first time anybody sat us down and said you need to focus on a concept." The results were better than anyone expected. Full release in hand, Goodfriend reached out to Scott Givens at MNRK Music Group to talk it up.

"I've finally found the right home. I don't feel like anybody's slacking."

The MNRK Heavy subdivision is the perfect fit for the nu metal musicians, who are gaining serious traction but aren't yet a household name. Despite having a roster that includes heavy hitters such as Ace Frehley and Zakk Wylde, it's small enough that AKC know they're going to get plenty of attention. "They want to get behind us," says Reavis. "And that's what you want—to not get lost in the shuffle."

Reavis was content to let Goodfriend assume control and make the deal. "They sent over something that was fair," insists the former Mushroomhead singer. "We just kind of met in the middle. We agreed on things and it all made sense."

So far, the AKC leader remains confident that the MNRK team is standing by their word. "I've finally found the right home. I don't feel like anybody's slacking. It's a good place to be."

Although the first single "Greed" was released on March 15th, fans will have to wait until the fall to hear the full-length. **– *Andy Kaufmann***

ROYALE LYNN

Date Signed: November 2023
Label: Epitaph Records
Type of Music: Rock
Management: Fly South Music Group
Booking: UTA
Legal: Rachel Guttmann
Publicity: Jasmine Muldrow - Epitaph Records
Web: royalelynnmusic.com
A&R: Sue Lucarelli

What's the best way to spy for new music talent in 2024? Keep one eye on the charts and the other on social media (without self-inducing a headache). That's how Epitaph Records owner Brett Gurewitz and president Sue Lucarelli found country-rock newcomer Royale Lynn.

The duo discovered the Nashville singer-songwriter after "Six Feet Deep," a song Lynn self-released last spring, notched 20 million social media views across Facebook, Instagram and TikTok—and reached No. 1 on Billboard's Hard Rock Digital Sales chart.

"After being in Nashville for six or seven years, finding a label that understood me was everything," said Lynn. "Brett and Sue loved what I was doing and ... have championed me since meeting them [in July]."

The musician had already proved her mettle as a DIY artist—which no doubt impressed Gurewitz, co-founder of punk-rock legends Bad Religion. Beyond releasing her own music before finalizing the Epitaph, Lynn self-booked a national tour. Lynn's secret to connecting with her nascent fanbase: hosting a free meet-and-greet at every show. She also opened for Luke Combs, Eli Young Band and big names.

"I played five days a week to empty rooms."

"I played five days a week, four-hour gigs almost every single day, to empty rooms and full rooms, late at night and early in the morning," Lynn said. "Nowadays, I write songs Monday to Thursday, and then I'm usually on the road Friday to Sunday."

The inspired musician wants to help fans work through mental illness like her own inspirations—A Day to Remember, Breaking Benjamin and Avril Lavigne—helped her work through tough times in her youth. The seemingly indefatigable Lynn believes "genre bending" country and alternative rock "is a way to find a new sound... that's definitely what's 'in' right now."

The release date for her Epitaph debut is TBA, but she plans to play new material on the road starting in July.

"Music truly saves people, and I love connecting with people on the road who express that my music is healing them," Lynn said. "I've always wanted to create something that's 100 percent me and hope that someone out there relates." **– *Kurt Orzeck***

GLOOM GIRL MFG

Date Signed: April 2023
Label: Sign From The Universe Entertainment
Band Members: Paige MacKinnon, vocals; Connor McCourt, drums; Ethan Waggoner, guitar; Stephen Sobolewski, bass
Type of Music: Indie, Punk Rock, Alternative
Management: R+D Artist Group
Booking: Reliant Talent Agency
Legal: James Zumwalt - Shackleford Law
Publicity: Gomi Zhou - Big Feat PR - gomi@befeatpr.com
Web: gloomgirlmfg.com

No matter what your business happens to be, networking is important. This includes those forging a career in music. Take Gloom Girl MFG. The buzzy punk rockers were playing a gig at Nashville's The 5 Spot on Halloween of 2022. After finishing their set, a fellow artist approached lead singer Paige MacKinnon and expressed how much she'd enjoyed the show. As they chatted, the admirer revealed she was signed to indie label Sign From The Universe.

"We connected on social media and that kind of thing," elaborates the vocalist, who doesn't like to pigeonhole her band's sound. Before long, a message on Instagram appeared from this kindred spirit. She wanted

"They don't, for the most part, tell us what kind of art to make."

to introduce the act with Stacy Ray, CEO of SFTU. She'd already sent the Emmy-winning documentary filmmaker a selection of Gloom Girl's videos, and the reception was positive.

MacKinnon claims drummer Connor McCourt is the most business-savvy of the group. "It's what he does in his normal job, and he's able to translate a lot of those skills over," proclaims the front woman. Therefore, McCourt was the one who flew to L.A. to meet with Ray. There, he presented her with Gloom Girl's plans and goals. Surmises MacKinnon, "I think Stacy was impressed by that."

Even though they weren't actively looking for a label, the young players had been taking, and are still taking, the quest to succeed quite seriously. Playing 27 gigs that year maximized the odds they'd forge a fruitful connection. They were also savvy enough to have their attorney review the label's offer before signing. Though they negotiated for the best deal possible, their lawyer's insistence that what they had was more than fair gave them the reassurance to accept.

Another factor that imbued the band with confidence in SFTU is creative control. "They don't, for the most part, tell us what kind of art to make," reports MacKinnon. "I would add that as one of the reasons we felt they were a good partner."

Gloom Girl MFG's shiny new EP, *Polycrisis*, comes out this year.

– Andy Kaufmann

AUSTIN POWERZ

Date Signed: July 2023
Publisher: Position Music
Type of Music: Hip-hop
Publicity: DRPR
Web: genius.com/artists/austin-powerz
A&R: Delmar Powell

Austin Powerz (AP) has become a well-known name in the hip hop community, producing tracks for Lil Wayne, Drake, Meek Mill, and many others. Notably, he played a pivotal role in shaping tracks on Drake's recent album, *Certified Lover Boy*, leaving an enduring imprint on tracks like "In The Bible" featuring Giveon and Lil Durk, as well as the cutting-edge hip-hop track "Lemon Pepper Freestyle" featuring Rick Ross. AP recently signed with Position Music, who will help him handle the immense amount of creative output.

With a diverse catalog of sounds and songs, it can be hard to immediately pin down Powerz's style; one through-line is his knack for using immaculate sound design to paint a 3-D backdrop for the vocalists. "I want to stay versatile and not get boxed in," he says.

On Drake's "Lemon Pepper Freestyle" featuring Rick Ross, AP reaches for a delicate harp and recurring vocal sample of a woman's voice, both processed to mimic an underwater siren's call. Combined with an abstract drum machine beat, the soundscape fills out the

"I want to stay versatile and not get boxed in."

space behind the two legendary emcees and makes the whole track feel larger than life. The breath of his work is made that much more clear when you juxtapose this track with Trippie Redd's "How You Feel," solely comprised of electric guitar chords and E-bow sounds.

As a multi-instrumentalist, Powerz is able to make most of his tracks from scratch rather than relying on extensive sound libraries. Using FL Studio to manipulate recordings, he says "I try to find new sounds every time." He experiments with Analog Lab and Prophet synthesizers when starting a new idea. Typically focusing on the instrumental beat side of things, AP is also not afraid to lend lyrical suggestions, "If I'm in the room with an artist, I'll make my ideas known".

With such a bright future ahead, Powerz still has a few artists he'd like to collaborate with, notably Kendrik Lamar, Travis Scott, Future, and Billie Eilish. In the meantime, he'll release a few tracks with Flava, starting with "Pearly Whites," which came out earlier this year. ***– Ian Stahl***

▲ HISTORIC FOLK WIN

GRAMMY-winning Folk artist Dom Flemons wins Overall Grand Prize at 20th annual IAMA (International Acoustic Music Awards) with "Traveling Wildfire," which also won the Best Folk/Americana/Roots Award. Flemons makes history as first ever African American top winner. Full winners at inacoustic.com/winners

► SUASTE TO POSITION

Position Music signs Jordan Suaste to global publishing. Position debut, "Love Who You Want To," which follows "Body" (80 M+ streams) and "If The World Ended Tonight" (featured in *To All The Boys: Always & Forever*) Suaste has garnered 10+ million social impressions, 10,000+ user 'creates' and 630,000 TikTok followers.

▲ MIME SONGWRITERS SHOWCASE

Made in Memphis Entertainment (MIME) sponsors Tennessee Songwriters Week Showcase at Lafayette's Music Room in Memphis. Winners receive studio time at MIME's 4U Recording Memphis Studio. Pictured (l-r): Pat Mitchell, Marty Marbry, Izzy Authors, Linsay Russell, Ben Colling, Tony D. Alexander, Milton Howery

MLC Advisory Additions

The Mechanical Licensing Collective (The MLC) has made new appointments to three advisory committees. David "DQ" Quiñones (songwriting credits include Beyoncé, BTS, Brandy, The Pussycat Dolls, Enrique Iglesias and Nicki Minaj), Consuelo Sayago (Vice President, Global Administration at Spirit Music Group and former contract administrator at BMI and EMI), and Matthew Skiba (Vice President, Rights and Content at Vydia and former publishing administration and infringement claims specialist at The Royalty Network, Inc.) have been appointed to the Dispute Resolution Committee. Lidia Kim (Vice President, Legal and Business Affairs at Concord Music Publishing) joins the Operations Advisory Committee. Songwriter and producer "Bruce" Waynne Nugent (music production and A&R, co-production with Frank Ocean, Justin Bieber, Nelly, etc.) and Dale Esworthy (Executive Vice President, Worldwide Administration at Sony Music Publishing) join the Unclaimed Royalties Oversight Committee.

Appointments are for three-year terms. More information at: themlc.com/governance

▲ STIRLING'S SEVENTH ALBUM

With 27+ million followers, nearly 4 billion YouTube views, and almost 2 million albums sold, pop-violinist-Lindsey Stirling releases *Duality* via Concord Records, combining modern and traditional production with cinematic sound. Includes producers/co-writers Graham Muron, Lucky West, Steve Mazzaro, and others.

Hawaii Songwriting Festival

Designed to inspire locals artists to develop their craft and connect with mainland music industry pros, the Hawaii Songwriting Festival returns May 30 – June 1 in Waimea, HI. In partnership with the State of Hawaii and others (including various sponsors and private donors), past musical guests have included Jason Mraz, Kenny Loggins, Brett James, and many more. Staff includes music supervisors, hit writers and producers, publishers and A&R professionals, gathering each year to support artists and writers from Hawaii and beyond. For more information and to register, visit: hawaiisongwritingfestival.com

Living Wage Act

Representatives Rashida Tlaib and Jamaal Bowman join with United Musicians and Allied Workers (UMAW) to introduce new legislation to help fix streaming royalties: The Living Wage or Musicians Act. Creating a new streaming royalty, the new bill would help ensure artists and musicians can build sustainable careers with the new age of streaming, paid directly to artists, and bypassing labels, publishers, etc. to protect artist welfare. The new proposed legislation would introduce an additional revenue stream on top of artists' existing royalties, funded through platform subscription fees and a 10% levy on non-subscription revenue, with a goal to ensure a minimum payment to artists of $0.01 per stream, payed out proportionately from a central fund, with a cap on individual track earnings to ensure equitable distribution. UMAW launched a petition supporting the bill and is calling for musicians, music workers, advocacy groups, and independent labels to add their support. More at: weareumaw.org/news

Reservoir's New Kings

Reservoir Media has signed Kings of Leon for publishing in an agreement that includes the band's upcoming album, *Can We Please Have Fun*. With eight albums since the band's 2003 debut, including *Young & Young Manhood* (20023, *Aha Shake Heartbreak* (2004), *Because of the Times* (2007), *Only by the Night* (2008), *Come Around Sundown* (2010), *Mechanical Bull* (2013), *WALLS* (2016), and *When You See Yourself* (2021), international sales exceed 20 million copies and 40 million singles. With five singles

on the Billboard Hot 100, and all seven studio albums charting on Billboard's Top 200, 2016's *WALLS* brought the first No. 1 album debut on Billboard's Top 200. Their 2024 world tour sets off this summer, with the band headlining in London at the BST Hyde Park in June.

Kobalt Gets Umbrella

New York City-based Kobalt has signed indie publisher Umbrella Songs (launched in 2022 by Universal Music A&R Lunick Bourgess) to a global publishing agreement. With a catalog now boasting 2+ million streams including tracks from Ed Sheeran and Pop Smoke, Umbrella has also secured U.K. rapper Mazza_I20, as well as other rap and hip-hop artists in the U.K., U.S., France, and Africa.

The agreement follows Kobalt's partnership with Morgan Stanley, adding a significant infusion of capital for further catalog acquisitions. Kobalt also recently added an administration deal with producer-songwriter Julia Lewis, and announced the addition of a new Client Portal that delivers a faster system of royalty payments, performance insights and sync updates to help make usage and payment gaps more transparent.

Continuous BMG News

BMG has extended their publishing and administration partnership with music and technology publishing platform Too Lost (following original partnership in 2021). Providing thousands of independent artists with publishing administration, A&R and sync services, the partnership has included representation of songs "Jocelyn Flores" (XXXTENTACION), "Beef" Flomix (Flo Milli), "The Chicken Wing Beat" (Ricky Desktop), and publishing for artists including Potsu, Nic D, Rockit Music, Emily Vaughn, Daddyphatsnaps, and others. The newly scaled agreement will include new artists and songwriters, expanded business opportunities, and a continued focus on artist development.

Australian rockers Crowded House have signed a global recording deal with BMG for upcoming album, *Gravity Stairs*. With billions of streams, the group has won 13 ARIA Awards, eight APRAs, a BRIT, an MTV VMA, an induction to the ARIA Hall of Fame, and has sold over 15 million records internationally, the group has charting hits in the U.K., U.S. and Canada.

BMG has also acquired the catalog of Cologne record label Coconut Music (formerly Coconut Records), which includes the recorded rights of Haddaway (including 1993's "What Is Love," which has been streamed more than a billion times), and songs from Bad Boys Blue, London Beat and Wolfgang Petry.

IAG's Stewart & Roxy

Following an infusion from HPS Investment Partners (HPS), Iconic Artists Group (IAG, founded by Irving Azoff) has finalized a partnership with Rod Stewart, including songs from his solo career and his tenure in The Faces and Jeff Beck Group. With a rumored price tag around $100 million, the purchase covers the publishing catalog, recorded music, and rights to his name and likeness. Charting in six consecutive decades with studio albums selling in the millions, Billboard ranks Stewart the 15th Greatest Artist of all time, and 13th Greatest Billboard 200 Artist of all time.

ANDREA BEENHAM (aka Drea Jo) is a freelance writer and marketing consultant based in Southern California. The South-African born, Canadian-raised California transplant has a passion for music, people and fun. She can be reached at drea@dreajo.com

▲ DO LESS MONTZINGO

Do Less Management signs musician-celebrity (34 million+ social followers) Peet Montzingo to worldwide music management. Debut "Party With A Weirdo" (produced by Harv, co-written by Felicia King Harvey) is out via Vydia. Montzingo is known for raising dwarfism awareness as his mother and siblings are all little people.

▲ LAUPER TO POPHOUSE

Pophouse Entertainment Group (ABBA and KISS avatar shows) acquires majority share of Cyndi Lauper's masters (not Broadway), their first US acquisition. The deal follows 2022's inaugural music rights deals (Avicii and Swedish House Mafia). Includes "Girls Just Wanna Have Fun," "Time After Time," and "True Colors."

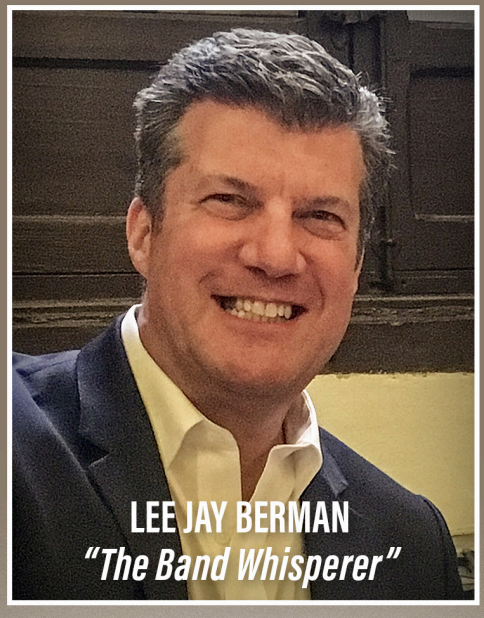
▲ ASCAP MEMBERSHIP MEETING

2024's ASCAP Membership Meeting at Jazz at Lincoln Center Frederick P. Rose Hall in Manhattan kicked off with a performance from GRAMMY-nominated progressive jazz duo Domi & JD Beck, with Stacey Ryan closing the evening. Pictured (l-r): Stacey Ryan, Paul Williams (ASCAP President and Chairman), Domi & JD Beck.

▲ JIMMY HITS 25

Twenty-five years after third studio album, *Clarity* (1999/Capitol Records), Jimmy Eat World releases *Clarity: Phoenix Sessions* (2024/Exotic Location Recordings), a limited edition two-LP set of the original 13 songs, recorded live as part of their 2021 global streaming performances. The project is self-produced and mixed by frontman Jim Adkins.

Band Conflict?
Partnership Issues?
Contract Disputes?



AMEC 2024 Counsel of the Year Award for Excellence in Alternative Dispute Resolution

"I never knew there was someone who fixes those things. I thought I had to do it!"
- Former Record Label GM

"We never could have done it without you."
- Guitarist, Grammy Winning Rock Band

"He understands how to work with talent, and lawyers like him."
- Entertainment Litigator

The Mediation Offices of
Lee Jay Berman

- Specializing in Entertainment Conflict Resolution
- Discrete and Confidential
- Based in L.A., Works Worldwide

Reach Out and Let's Talk it Over . . .
310-593-9905 - info@leejayberman.com

Brontë Jane: Change Maker

With a film director mother and musician father, Brontë Jane began as a bassist in bands around Montreal before starting in the business of music as a consultant for music supervisor Michael Perlmutter (at Instinct Entertainment). Projects including *Fargo* and *Degrassi* had her diving into the catalog at Third Side Music (TSM), Jane became a fan, and Perlmutter got her an introduction to the team. Offering to make coffee, ship merch, and do whatever necessary to get her start, Jane was hired as an intern. Ten years later, she leads an all-female publishing and sync licensing team, with offices in Los Angeles and Montréal.

With no initial A&R team at TSM, Jane saw an opportunity, spent time researching and listening to music, and sent weekly emails of unsigned artists to founders Jeff Waye and Patrick Curley. Says Jane, "We ended up signing a few."

One such signing was Sofi Tukker—TSM's biggest artist to date. "It made my case a little easier once the Sofi Tukker thing happened," admits Jane. She began doing A&R full-time with one other person. Now there is an A&R team and creative department. Jane believes her success has been equal parts formal training and learning on the job, admitting that a lot of it felt intuitive. She also pays close attention and asks questions.

While the industry plays the volume game, TSM signs one poignant act in each lane. "We don't need to create roster competition - there's already so much out there," adds Jane. "That's the way we maintain the best copyright-to-staff ratio in the industry." It's also what drives their eclectic roster, including everyone from Steve Monite, Kurt Vile, Courtney Barnett, Sky Ferreira and Future Islands, to Surf Curse and the recently signed Alan Watts Estate. "At a certain point, music can become real estate, but we're not thinking of an acquisition or catalog. This is a partnership. We're going to do our part, and expect you to do your part as a writer. Proactivity across sync, admin, creative, that level of attention, is only possible because of that ratio. We have bandwidth by design."

Administration deals are transparent. "Our version of administration is 'everything included,'" says Jane. There is no upsell.

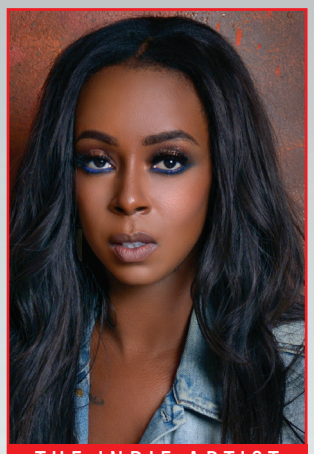
Leadership is an integral part of the team's success. "That's a huge reason why I've been here so long," reveals Jane. "I've had autonomy to bring artists to the table. I was 20 years old, trying to get my voice heard, and they really listened. That felt incredibly empowering. That mentality has stayed and spread across the company."

Jane also says that not being the only one in the room is a game-changer, and that everyone's voice is heard and people have real power. "Other companies have female-identifying people, or people of color, but all in junior positions," says Jane. "That's a distinction I've noticed." Unlike the behemoths, TSM has always used their own money, freeing their team to navigate based on genuine inspiration. Reporting to her two bosses, Jane adds, "I don't have anyone breathing down my neck to meet numbers or sign people to make investors happy."

Roster successes to date include Steve Monite's life-changing Amex platinum placement (bringing a renaissance moment for 1984's Afro Boogie hit "Only You"), and Surf Curse becoming a TSM top ten earner, hitting the Spotify billions club for "Freaks" (which first went viral on TikTok). Sofi Tukker had an Amex run during the U.S. Open,"Ninety Three 'Til Infinity and Beyoncé" was used in Beyoncé's *Renaissance* film, and *True Detective* and Tommy Hilfiger UK campaigns include Unknown Mortal Orchestra's work.

Contact Rebekah Alperin - reb@gostoryboard.com;
More at thirdsidemusic.com

Who reads Music Connection?



THE INDIE ARTIST

"Thank you, Music Connection, for all that you do for us artists, and other music industry professionals! You continue to provide us with trusted quality resources and information that helps us advance our career. Music Connection for life!"

- Jacqriot

THE PROMOTER

"Advertising with Music Connection has been a great experience that not only gave us great exposure, but allowed us the opportunity to get involved in contests and other fun events. Highly recommended."

-David Avery,
Powderfinger Promotions

THE EDUCATOR

"Music Connection is the best magazine for every musician to subscribe to. The information the magazine provides for an artist is invaluable."

- David Fishof,
Producer, CEO of Rock and Roll Fantasy Camp

THE STUDIO OWNER

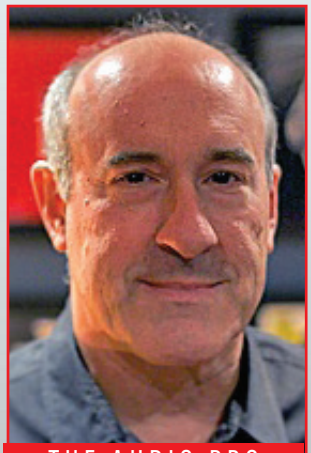
"I find valuable information in every issue. I constantly refer engineers seeking employment to the annual Recording Studio issue, which has the most complete and comprehensive list of U.S. studios that you will find anywhere. And when I am asked for advice by a kid just starting out, I always tell them 'Well the first thing you should do is check out Music Connection.'"

- Kathleen Wirt,
Owner, 4th Street Recording

THE EDUCATOR

"Music Connection magazine is my barometer for staying on top of industry trends. My students receive invaluable feedback through the New Music Critiques and Reviews. Also, the national Directories are a great resource. The latest issue of Music Connection magazine has a permanent home in my teaching studio!"

- Chris Sampson,
Vice Dean for Contemporary Music, USC Thornton School of Music



THE AUDIO PRO

"Music Connection is the most enjoyable magazine I read. It has the best advice, news, inside scoops, etc. As a designer and manufacturer, they keep me up to date as to where things are heading. The people there are awesome, and you can always find the 'magazine of choice' by looking in a studio's bathroom. There is ALWAYS a Music Connection magazine in there!"

- Paul Wolff, *Designer, Inventor, Owner, FIX Audio Designs*

MUSIC CONNECTION

Get the monthly print magazine! Read the online digital edition!
Sign up for the Weekly Bulletin newsletter! Listen to our Podcast!

DROPS

Oscar, GRAMMY and Golden Globe-winning composer and **Nine Inch Nails** recording artist **Atticus Ross (*The Social Network, Watchmen, Soul, Gone Girl, Mank*)** teamed up with composers **Leopold Ross (*Monarch: Legacy of Monsters, The Book of Eli, Triple 9*)** and **Nick Chuba (*The Girl from Plainville, Dr. Death*)** for the score to FX limited series ***Shōgun***, which premiered in February on Hulu. The ***Shōgun Original Soundtrack*** is out now, with music from the adaptation of **James Clavell's** novel set in year 1600 Japan, on the verge of civil war. The composing team worked with Japanese arranger **Taro Ishida** for more than two years to orchestrate the score, hire performers, and source authentic instruments of Japan's Edo Period. Contact Ray Costa at rcosta@costacomm.com for details.

The Alan Parsons Project's *I Robot (Sessions)* are now out on all digital streaming platforms. This volume in the Alan Parsons Project Sessions Series is a companion to the group's second studio album, 1977's ***I Robot.*** The sessions collection offers fresh insight into the group's approach to music through demos, early mixes, instrumentals and other rarities, and each volume in the ongoing series will present bonus materials related to one of the albums in APP's catalog. **The Alan Parsons Project** songs have been featured heavily in film and television over the years, from ***Flubber*** to ***Ted Lasso,*** and last year, 10 original APP promotional videos were upgraded to HD and can be found on YouTube. For more information, contact Maria Malta at maria.malta@sonymusic.com.

Composer **Takeshi Furukawa** has written an original score for Netflix's live-action reimagining of ***Avatar: The Last Airbender***, which is out now. Furukawa used a live orchestra and choir for each episode, celebrating the themes of the Nickelodeon animated series, while embracing his classical background. The series follows Aang, the young Avatar, as he learns to master the four elements to restore balance to a world threatened by the Fire Nation. For further details, contact Christian Endicio at christian@whitebearpr.com.

Hard Rock and *Little Steven's Underground Garage* continued their long-term partnership with ***The Wicked Cool Records Revue!***, a traveling rock and roll roadshow showcasing some of the stars from **Wicked Cool Records,** the label founded in 2007 by the renowned musician **Stevie Van Zandt**—a.k.a. Little Steven—of Bruce Springsteen's E Street Band. The revue featured both seasoned and new musicians with performances from **Slim Jim Phantom & The Wildcats**, **Soraia**, **Cocktail Slippers** and **The Chesterfield Kings**, who are playing some of their first live shows in 15 years. After an Austin, TX, kickoff, the tour made stops all along the West Coast through March. For details, contact Ken Weinstein at weinstein@bighassle.com.

WaterTower Music has released ***True Detective: Night Country (Soundtrack from the HBO Original Series)*** with music by Royal Television Society and BAFTA-nominated composer **Vince Pope**. The soundtrack dropped on all digital platforms on Feb. 18, accompanying the series finale on HBO. This season of the acclaimed *True Detective* series takes place in Alaska, where detectives Liz Danvers **(Jodie Foster)** and Evangeline Navarro **(Kalie Reis)** investigate the disappearance of eight men from a research station. For more information, contact Christian Endicio at christian@whitebearpr.com.

This year, **Round Room Live** is expanding their live event catalog with the addition of ***Sesame Street Live*** and the expansion of ***Blippi: The Wonderful World Tour***. Led by the Canadian dad duo of **Stephen Shaw** and **Jonathan Linden**, Round Room Live is a production company specializing in transforming popular children's shows, jingles and brands into family-friendly, year-round tours. Last year, Round Room Live's touring division performed 600 shows across four tours, and their work earned them a spot on Variety's Family Entertainment Impact Report. Contact Andrea Evenson at aevenson@shorefire.com for more information.

The John & Alice Coltrane Home and the **Coltrane Family**, in partnership with **Impulse! Records**, **Detroit Jazz Festival, Hammer Museum, Alonzo King LINES Ballet, The New York Historical Society,** and more, have

declared 2024-2025 to be **THE YEAR OF ALICE**, celebrating the extensive life work of spiritual leader, composer, and musician **Alice Coltrane**. The famed Alonzo King LINES Ballet company of San Francisco will present dance works, choreographed by founder Alonzo King, with inspiration from Coltrane's 1971 iconic album *Journey In Satchidananda*. For more, visit thecoltranehome.org.

OPPS

The Albuquerque Film & Music Experience (AFMX) is accepting film submissions until April 8 to be honored and featured in its annual event. AFMX celebrates film, music and spoken word, bringing together award-winning filmmakers, screenwriters, musicians, producers, industry experts and more. Guidelines can be found at afmxnm.com/submit-film.

June 1 is the final deadline to submit your work to the **London Music Video Festival**, which will take place July 1. The festival will promote the winning music videos throughout the year. Learn more and submit at filmfreeway.com/londonmusicvideofestival.

Submit your film by June 22 to be considered for the **New York Indie Shorts Awards,** slated for Nov. 14-17 this year. The event accepts work in categories including music video, comedy, horror, animation and more. Learn more at filmfreeway.com, indieshortsawards.com/newyork.

PROPS

Four-time Grammy-nominated **Kelsea Ballerini** returns as the host of the **2024 CMT Music Awards** for the fourth consecutive year, performing live in Austin, TX on April 7 on CBS and streaming on Paramount+. For details about the event, contact ali.marszalkowski@paramount.com.

The 5th Annual Society of Composers and Lyricists Awards were held in February, honoring **Ludwig Göransson** for Outstanding Original Score for a Studio Film for his music in ***Oppenheimer*****. Billie Eilish** and **Finneas O'Connell** also received the award for Outstanding Original Song for a Comedy or Musical Visual Media Production for ***Barbie's*** **"What Was I Made For?"** The evening also celebrated filmmaker-composer team **Martin Scorsese** and **Robbie Robertson** with the Spirit of Collaboration Award. This included a performance of Robertson's song **"Between Trains"** from Scorsese's ***The King of Comedy*** by six-time Grammy-winning artist, **Jason Isbell.** The event was hosted by Grammy-winner **Siedah Garrett.** For the complete list of winners across multiple categories, visit thescl.com/special-events/the-5th-annual-scl-awards.

The Sound Of My Own Tune is a multi-artist tribute to singer and songwriter **Patty Booker**. When friends from the Southern California country music scene, including: **James Itnveld, Rosie Flores, Ronnie Mack, Lisa Finnie,** and **Dan Janisch**, learned that she was suffering from Lewy Body Dementia, artists teamed up to create a 17-track collection of their interpretations of Booker's songs. More information at trespescadores.com/music-store.

The 14th Annual Guild of Music Supervisors Awards took place in March with the Icon Award, created to honor those who've made legendary contributions to the film and music industry, given to the late **Robbie Robertson.** The Legacy Award went to Music Supervisor **Allan Mason** for his impact on the music supervision industry throughout his career. Guild of Music Supervisors Award nominee **Dan Wilson** performed his nominated song **"It Never Went Away,"** co-written with **Jon Batiste,** from the film ***American Symphony***. The Guild of Music Supervisors Awards Spotlight Performer was **d4vd**, who at age 18 reached Billboard's 100 with hit singles **"Romantic Homicide"** and **"Here With Me."** Visit gmsawards.com or contact kyrie@whitebearpr.com for more information.

P. Frank Williams, a recipient of an Emmy and eight NAACP Image Awards for his work in television and film production (***American Gangster, Hip Hop Homicides, Wu: The Story of the Wu-Tang Clan,*** **BET Awards**) has launched his multimedia production company, **For The Culture By The Culture** (**@FXCXC**), coming off the heels of directing and executive producing ***Freaknik: The Wildest Party Never Told***, on Hulu.

JESSICA PACE is a music journalist-turned-news-reporter based in Durango, CO. She is from Nashville, where she started a writing career by freelancing for publications including American Songwriter and *Music Connection*. Contact her at j.marie.pace@gmail.com.

OUT TAKE

Kara Talve

Composer

Website: karatalve.com
Contact: Megan Campbell, megan.campbell@impact24pr.com
Most recent: *Faraway Downs*

Composer Kara Talve began to learn her craft at Boston's Berklee College of Music before moving to L.A. to work her way through internships. Those included one at music label Sparks & Shadows, and another at composers collective Bleeding Fingers Music, where she honed her writing skills, gleaned her first opportunities, and where she still works today. From renowned animated comedy sitcom *The Simpsons* to BBC nature docuseries *Prehistoric Planet,* Talve has applied her versatile composing skills to a range of projects, most recently working on the Baz Luhrmann-directed *Faraway Downs*, in which Talve creates a musical backdrop to the Australian outback in this adventure miniseries starring Nicole Kidman and Hugh Jackman.

"At this point in my career, I'm happy to work on anything. My boss is Russell Emanuel, and his business partner is Hans Zimmer. They know our musical language and know who's going to work well on what project. My favorite that I've worked on was *Faraway Downs*, because this was the show that helped me showcase my musical voice," Talve says. "This project had an epic orchestral score that had notes of the 1940s, Old Hollywood sound. It wasn't until I started working on this project that I found my musical identity."

Talve has been most recently working on music for *The Tattooist of Auschwitz,* premiering in May. Talve co-scored the series with Hans Zimmer.

"The biggest thing I've learned along the way as a composer has almost nothing to do with music itself, and that's the importance of being a good collaborator who is willing to put in the time that this type of job requires," Talve says. "It's not 9 to 5; it becomes your entire life, and you need to be willing to say yes if you want to be successful. You need to know how to listen to the directors and not be attached to your music."

► ZADA FINDS WATER IN THE DESERT

Singer-songwriter and multi-instrumentalist Zada is joined by her long-time collaborators and friends Brian West and Chin Injeti on new project *Water in the Desert.* Consisting of eight songs, it's a culmination of her commitment to defining her craft.

▲ JOAN BAEZ, MAGGIE ROGERS AND MORE COME TOGETHER

The 37th Annual Tibet House US Benefit Concert brought an evening of a magical performances to Carnegie Hall in New York City by an eclectic lineup of artists that included Laurie Anderson, Joan Baez, Maggie Rogers, Maya Hawke, Bowen Yang, Jlin, Gogol Bordello, Christian Lee Hutson, Shazad Ismaily, Gina Gershon, The Philip Glass Ensemble, Tenzin Choegyal, The Scorchio Quartet and The Patti Smith Band. The evening's co-artistic directors and curators' were Philip Glass and Laurie Anderson.

◄ BABYFACE GOES BACK TO SCHOOL

In February, Babyface visited the Carl Wilde School 79 school to celebrate Music Will's commitment to launch music programs in his name across Indianapolis. This visit was especially special to him because he grew up in Indianapolis, Indiana. Babyface's visit included meeting with 2nd to 6th graders, as well as high school students who were bused in, a Q&A with students, and an instrument donation.

▲ CHARLIE DANIELS PROJECT SEES FLAG DONATED

The Charlie Daniels Journey Home Project (TCDJHP) kicks off its 10th anniversary in 2024 with a special presentation to Hunt Brothers Pizza founders Scott and Robinson Hunt. This particular flag was donated by Shields and Stripes president and former US Air Force Special Warfare Pararescueman Steve Nisbet. (Photo by eafoto)

▲ LAUSD EDUCATION FOUNDATION LAUNCHES LAST REPAIR SHOP FUND

The Los Angeles Unified School District Education Foundation announced that it will launch The Last Repair Shop Fund, a $15 million capital campaign to invest in the future of its previously unsung Musical Instrument Repair Shop.

◄ MUSIC WILL

13X Grammy-winner Babyface and music education non-profit Music Will went on *The Kelly Clarkson Show* to share the power of music education.

► LITTLE STEVEN

TeachRock founder and E Street Band member Stevie Van Zandt spent a day visiting with students and teachers at Asbury Park, NJ's Dr. Martin Luther King Jr. Middle School. The education resource TeachRock was launched in 2006 by Stevie Van Zandt with the Founders Board of Bono, Jackson Browne, Martin Scorsese, and Bruce Springsteen.

MUSIC CONNECTION

Tidbits From Our Tattered Past

1988-The Primitives-#12

On the cover of our 1988 New Music issue were UK new wave-ish pop band The Primitives. "The reason I write songs is I find inspiration from the unmitigated shit that's around at the moment," said guitarist Paul Court, in no uncertain terms. "It makes me so annoyed, I want to come up with something better." In the same issue, Dave Mustaine of thashers Megadeth got annoyed with PMRC leader Tipper Gore. "She's fucking around with our constitutional rights and our freedom of speech," he said. "She's obviously some kind of nuclear mutant that has oversized shoulder blades, because she thinks they're wings." Alrighty then!

2011-Black Veil Brides-#35

We referred to cover stars the Black Veil Brides as Andy Biersack's "emo-screamo glam-rock brainchild" when they appeared on the July 2011 cover. "Every band has member changes when they're in that garage band stage," Biersack said. "The only issue is that that name has stayed the same. I've never performed under any other name, so it appears that there have been a staggering number of member changes." Meanwhile, in our indie label feature, John Janick of Fueled By Ramen said, "We like to sign artists that are interesting and bring something new to the music scene. In fact, we have a reputation for signing acts that some consider to be underground."

Limited backissues available to order at musicconnection.com

"When we started to achieve success, it was very simple: get our songs on the radio, and have a few people at our concerts"

NewKidsOn

BY KURT ORZECK

It seems quaint in retrospect, doesn't it? Five kids band together to form a musical group that goes on to achieve unimaginable levels of commercial success across the world. Say what you will about boy bands from yesteryear—or pop music in general—but there was a charm to New Kids on the Block, who formed in the mid-1980s, that wasn't matched in subsequent decades by far more temporal YouTube sensations and the like.

Indeed, the affectionately nicknamed "NKOTB" from Dorchester, MA, achieved even more unexpected success by maintaining their presence on commercial radio and MTV. Sure, *NSYNC and Backstreet Boys blew up too—but only after the quintet of Jonathan and Jordan Knight, Joey McIntyre (who now goes by "Joe"), Donnie Wahlberg and Danny Wood blazed the boy-band trail. (Fun fact: NKOTB and Backstreet Boys joined forces and performed together from 2010 to 2012 as "NKOTBSB.")

Say what you will about the lasting power of pop music—whether it be from the good ol' days or contemporary times—but NKOTB defied all expectations by achieving stardom over the course of multiple albums. They broke through in 1988 thanks to the whopping smash hit "You Got It (The Right Stuff)" and stayed together until 1994.

Fast forward to 2008, when NKOTB reunited and proved that they could still draw tremendous crowds. The reunion, bolstered by a new album (*The Block*) and tour, went so well that the group decided to stick together. In 2013, they released another full-length record of original material, *10*, and further expanded their presence with BlockCon (their version of ComicCon) and a cruise for their fans, the earliest of which were all grown up.

NKOTB return again in May with *Still Kids*, their first album of new material in 11 years. *Music Connection* touched base with Donnie Wahlberg and McIntyre (separately) before the album's announcement and shortly before the group unveiled its new single on *The Kelly Clarkson Show*. They pulled back the curtain on how the album came together, why NKOTB decided to reissue *The Block* and how they still feel young at heart.

Music Connection: Congratulations on coming out with your first album of new material in 11 years. It must be an exciting time.
Joe McEntyre: It is. We've made some music over the years to keep the fires burning—some bonus tracks, some Christmas tunes. But it's nice to have a new album.

MC: When did you start working on *Still Kids*?
McEntyre: Donnie was itching to make some new music, so he started a couple years ago. Jordan later jumped on a bunch of tracks. He usually jumps in early in the process.

Initially, I wasn't super-engaged. But [that changed] when we decided as a group to make a new album, and Donnie said, "We're ready for you." I was trying to listen to my heart before getting involved. I started writing with [up-and-coming producer] Sean Thomas, who I toured with last year, and we ended up writing and producing about half the album: six songs. I was on the road a lot last year and had a lot of ideas.

[*Still Kids*] really picked up steam for me in September. It was go time, because we had to finish it by the end of November to make sure to came out [before summer]. Like most projects, no matter how much we plan, all of a sudden, when deadline arrives, you're scrambling to finish it, making last tweaks and whatnot.

MC: That's cool he gives you space to come into the process when you're ready.
McEntyre: Yeah, initially I told him I wasn't quite ready to jump in. He lovingly gives me that space.
Donnie was really excited and ambitious about making another album. If you know Donnie close-up, you'll see he's very good at managing the artistic process. A big part [of the writing process] is sharing what we've come up with to the [whole] group and hoping they receive it and are excited about it. We're five guys with five lives and we're not in the same city and we're not coming up to the studio every day.

MC: What themes did you notice emerging during the writing process?
McEntyre: Where I am in my life, getting older, having a family and a successful marriage, and being part of the group. We've been working together in some form or another for almost 40 years. Between the five of us, there are a lot of relationships, so there's a lot [of territory covered] on the album. The beauty of us being able to stay together is that our music just naturally feels cohesive.

"Stay," the last song on the album, is one I wrote that's more of a romantic song that I probably couldn't have written until I became a father. But even that song could be applied to a platonic relationship that has a lot of love and history [in it]. It could even be about our group staying together or what we've been

The Block

PHOTOS BY AUSTIN HARGRAVE

through with our fans. That's what I love most about music: that it can take pull from all sorts of different experiences.

Another song, "Old School Love," is about returning to a simple [expression] of love, just being together and connecting on a very basic level that [doesn't involve] texting.

MC: I see that Taylor Dayne guests on that song.
McEntyre: Yeah. Especially for our generation, she's beloved and has an iconic sound. She fitted. I haven't heard the version [of the song] with her on it yet. We've always celebrated artists that we came up with, that we admired and loved.

MC: It must've been fun collaborating with DJ Jazzy Jeff too, for "Get Down."
McEntyre: Yeah, he's [coming on tour] with us, so to have him on the record is very cool.

I also wrote a song for Jon Knight, who historically doesn't sing a lot of leads in the group. It's called "Better Days" and celebrates his relationship with his partner Harley [Rodriguez].

[Knight] lives across the country to work on [an HGTV] show called *Farmhouse Fixer*. I tried to be patient and not push him too much. When I went to New York City for press to announce [our last] tour, he and I recorded his vocals in a hotel room. We banged it out after he said, "Let's go. I know the fans are going to love it."

MC: Between the [NKOTB] convention and cruise, in addition to touring and everything else, you must be really in touch with your fans.
McEntyre: Yeah, it's really cool. This sounds corny, but sometimes we'll get a message on social media that'll cause us to sing our hearts out in an arena.

MC: How come you also decided to revisit *The Block* after 15 years?
Donnie Wahlberg: First and foremost, I think it's a really good album, and I think most of our fans would agree. It's one of the best albums, if not the best album, we've ever done. The band was reuniting, and we had drifted away for a while. The album [also] came along at a perfect time. If you recall, the country was in a real financial mess. It seemed like people needed some relief, and the album was a reminder of simpler times. Also, I was going through a divorce at the time, so it's a very personal album. My life was in a real crisis point and [*The Block*] gave me something that I could enjoy again.

If I hear one of the songs on my iTunes, I can immediately go back to a time of both great personal duress but also tremendous joy. It was really fun and special and was [released at a time when] things started happening again with me and my band and our fans. We meet 200 fans a night [when we tour]. I think [*The Block*] allowed everyone to remember to love yourself again too.

It was [also] a very contemporary album. We worked with very relevant producers and people who [were] making some of the biggest music in the world at the time, like Lady Gaga and RedOne. We worked with different producers and hopped from studio session to studio session.

[*Still Kids*] will be a lot more in the vein of reflecting on life and looking back at the long journey we shared as a band and with our fans. The tenor of *The Block* overall was that we were still only in our 30s, still young enough to have a good time. We're still young enough to do what we love to do. We're not using our moms' credit cards anymore—we have our own credit cards. But it's important not to forget to serve that need for joy in our lives. We [started having] responsibilities that we didn't have when we were kids.

The Block reminded everyone, "Hey, put an oxygen mask on yourself before you start helping everyone around you. If you're not getting your own oxygen, if you forget about the joy and happiness in your own heart, it might [prevent] you from giving as much happiness as you can to everything else. It was hard for me to learn that [at the time], to have self-love.

MC: Are "joy" and "happiness" words you'd use to describe the new album as well?
Wahlberg: Yeah—but I would probably put "grateful" at the core of [*Still Kids*]. We tried to not take ourselves too seriously. We've struggled with that … there's no manual on how to manage the level of success that we had at such a young age. Even the people around us oftentimes didn't know how to handle it, as experienced as they were in the music industry. Very few people have seen that level of hysteria and mania.

Everyone was learning on the fly, even the experts who were entrusted to navigate us through [massive popularity]. It was hard to manage that when we were 19 years old. It's hard when your dream is to be on the cover of Rolling Stone, and we were [in 1989]—but we were voted "the worst" in every poll in the magazine.

MC: Do you feel like *Still Kids* helps define your legacy?
Wahlberg: I don't think we get to determine our band's legacy. That's for other people to determine—for every individual fan to determine.

But we've really settled into a great sense of gratitude, of wanting to give back to our fans as much as possible. Ironically, the less we focus on [our success], we focus more on giving the fans what they deserve. The tone of how people respond to New Kids now is completely different than it was [before,] because we have longevity, we've proven to ourselves.

We truly became the opposite of what we started out as, in terms of this heavily marketed thing that was all about marketing and the corporate machine. When we got back together, we were independent. Of course, we did a record deal with Interscope and stuff... we pulled that together because of my relationship with [label co-founder] Jimmy Iovine. (I helped bring my brother's album, Marky Mark [and the Funky Bunch's *Music for the People* in 1991], to Jimmy.) [*The Block*] was a self-financed album. But [it didn't feel like] there was a corporate machine behind us, just each other, the band, and the fans. We become aware when our fans really want a new album [from NKOTB].

The Block built a lot of confidence in me as a songwriter and as a vocalist—and even as a producer. I performed on many records [and had] written and produced a couple of number one songs, but I'd been away from [making music] for a while—I'd been really focused on building an acting career. When I felt inspired to bring the group back together, I trusted my ear [and believed] that I could still hear a hit record and knew what a good song was.

I didn't know how involved I would become in the writing process. And, frankly, most of the records I produced were rap records and hip-hop songs. It was exciting to sit at a piano with RedOne and Lady Gaga, for example, and write a song from the ground up—even though I had produced and written a lot of songs. I oftentimes reverse-engineered a song based on a drum loop or something. I co-wrote "Good Vibrations" [by Marky Mark and the Funky Bunch]... I basically wrote the piano solo—but I didn't really know how to play the piano. I sang it to a musician in the studio, and he played what I sang.

A lot of growth came with *The Block* and [2013's] *10*. I walked into the studio at the start of recording *The Block*... anxious and hopeful and somewhat confident, but unsure of what was going to happen. Now, I know that what is certain is that I'm going to enjoy the process and need to trust it, that my heart's open and that I don't indulge in any of my fears. In going through old footage of working with [producers of *The Block*], I could see how fun it was for me. The collaboration we're doing on *Still Kids* are more with each other [than guest producers and featured performers].

MC: If you were able to give advice to your younger self, what would it be?

McEntyre: Well, I've always felt like I was shot out of a cannon when I was 15 years old and have been catching up ever since. That sounds dramatic, but it's really the truth. There

was no way to stop the train. There is some arrested development that comes with being in the top group in the world when you're 15, 16, 17 and 18 years old. Having just turned 50, I still feel very young. Which is a good thing, because our music is vulnerable and passionate and has a [theme of] going after something with reckless abandon, without thinking too much about it.

Having said all that, to answer your question, I'd [tell myself] to have the courage to slow down, take a breath and ask [myself,] "What do [I] really want?"

Ever since we were kids, we've always thrived and haven't ever really lost [our creative momentum].

Wahlberg: I would probably say, "It's all going to be OK, no matter what happens."

You know, we all came from such humble beginnings, and some of us from fractured families... there was divorce and alcoholism and a lot of chaos. When you become successful, it fills a lot of the holes... but it [also came] with so much criticism, it was frightening. We set out on this journey as a band... when we started to achieve success, it was very simple: get our songs on the radio and have a few people show up at our concerts in Boston instead of just our parents. Next thing we knew, we were a worldwide phenomenon. It was more than any of us could have imagined—and more than any of us were prepared for.

There were times we didn't feel worthy of [our success]. "Gosh, do we deserve to be on the same stage as Whitney Houston tonight? This is insane." We also wanted to defend our music and speak up for ourselves... there was [also] this fear that it was all going to be taken away at any second. Neither one of those things are completely true. All these years later, [we believe we] didn't deserve to be number one on the *Forbes* list [of highest-paid entertainers in 1991] over Madonna and Michael Jackson. But, at the same time, we did work really hard to be successful and started committing to learning what was truly important.

We learned how to own who we were and what we are and to be honest and true to ourselves as artists — while servicing our fans [too]. We want to give them our very best, for all they give us and all the time and hard-earned money they spend on us. It's important to give them as much our ourselves as possible—while being mature enough to realize that we aren't entitled, but honored and humbled. I think we've done a good job of that.

So, I would tell my younger self to enjoy the journey, and that it's not about awards and trophies, and sales and numbers. "One day, young Donnie, you're gonna be backstage at a show and going through one of the hardest personal times in your life. You're going to get a hug from a fan who's gonna tell you that they're going through the exact thing as you."

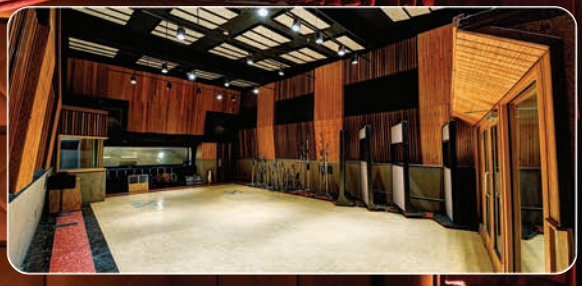
Quick Facts

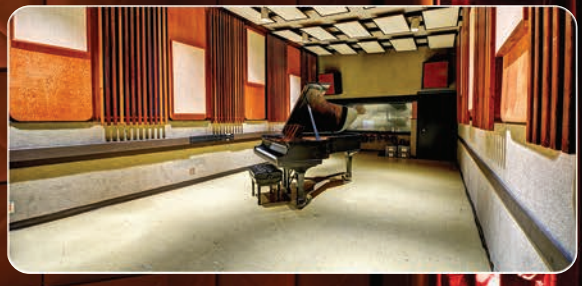
- **Mark Wahlberg (a.k.a. "Marky Mark") was an original member of New Kids on the Block—but didn't last long, quitting due to lack of interest in the group.**
- **In 2001, Jonathan and Jordan Knight gave a rare interview to Oprah Winfrey, speaking about panic attacks and anxiety disorders.**
- **Only one song from NKOTB's first album, which was self-titled, reached the charts. It was the follow-up to their 1986 debut, 1988's Hangin' Tough, that brought massive success to the group, via the hit songs "Please Don't Go Girl," "You Got It (The Right Stuff)," "I'll Be Loving You (Forever)," "Hangin' Tough" and "Cover Girl."**
- **NKOTB almost broke up after the lackluster performance of their self-titled debut, but producer Maurice Starr convinced Columbia Records to give the group another shot.**
- **Starr first tapped Donnie Wahlberg to form NKOTB. He was responsible for recruiting the additional members of the group.**
- **More Hangin' Tough, a 30th anniversary edition of the 1988 album, brought NKOTB back into the upper echelon (No.18) of the Billboard 200 in 2019. The reissue included remixed and instrumental versions of the album, in addition to some newly recorded tracks.**

EASTWEST RECORDING STUDIOS

190 GRAMMY NOMINATIONS 2012-2024

We would like to thank all of our clients for this world record
4 studios featuring Neve 8078 · Neve 8028 · Trident A Range · SSL 4064 G+





For bookings contact Candace Stewart 323.957.6969 or candace@eastweststudio.com
6000 Sunset Boulevard Hollywood CA 90028 eastweststudios.com

STARCK

Ardent Studios since 1966

Where History is Made Everyday

ATMOS EQUIPPED WITH SSL SYSTEM Ts

Five Studios with newly renovated control rooms, Legendary Live rooms and Chambers:

Studio A: 72 Channel **Neve 88RS**
Studio B: 80 Channel **SSL 9080**
Studio C: 72 Channel **Wunder Custom Ardent Edition**
Studio D: 56 Channel **Wunder Custom Ardent Edition**
Mastering Suite with Neumann VMS70 Cutting Lathe

World Class Monitoring by ATC, Bowers & Wilkins, McIntosh and Bryston

From Avid to Logic and all others, Studer A800/A827's, Ampex ATR, Lynx, Burl, Crane Song, Prism, you're covered

Spanning six decades with Numerous Grammy Awards, Gold & Platinum Records

A large microphone locker featuring: AKG, Neumann, Telefunken, RCA, Wunder, Sanken, Royer, AEA, Bock, Josephson, Manley, Sony

Classic, Boutique and Custom Outboard in equally equipped rooms from: Fairchild, EMI, Urei, Pultec, dBx,Lang, Teletronix, API, Neve, Chandler, GML, Avalon, Retro, SPL, AMS, Lexicon, Eventide, Quantec, and much more

Vintage Keys and Synths from Fairlight-Roland-Moog-Sequential-Linn-Emu, Mellotron, Wurlitzer, Rhodes, Clavinet.

An extensive backline of Boutique & Vintage instruments and amplifiers

Multiple indoor and outdoor private lounges, Full-timeTechnical Staff, Onsite Concierge, Bus/Semi Parking

https://www.ardentstudios.com/ (901) 725-0855
2000 Madison Avenue, Memphis, Tennessee 38104 USA

Mixing/Producing
with Phantogram and Crosses

BY MEGAN PERRY MOORE

TAKING SONGS FROM CONCEPT to reality and capturing them for others to hear is a calling for many professional musicians. As recording technology continues to advance and becomes more readily accessible, artists are finding it possible to build spaces within their homes to help them produce the sounds they desire at moments of inspiration. Musicians who have perfected the art of embracing in-the-moment ingenuity take readers behind the scenes into their creative quarters to provide insight into how they transform snippets of songs into extraordinary compositions that resonate beyond those walls.
Excerpts and photos from the forthcoming book* WIRED v2.0 *are included in this article.

Phantogram
Sarah Barthel and Josh Carter

Phantogram's ability to create bombastic, anthemic music that leans into ethereal melodies and ferocious beats has earned them respect from some of the industry's most popular and prolific artists—Run the Jewels, Miley Cyrus, Queens of the Stone Age, Big Boi, Kings of Leon, the list goes on. Innovators of modern triphop electro-rock, Sarah Barthel and Josh Carter, explain how they produce those subversive, cinematic sounds from their L.A.-based music room.

When did you decide to have your own creative space and how did you approach putting it together? Did you have ideas about elements that were "must-haves" for it?
We've wanted to have our own creative space since we moved to L.A. almost 10 years ago. We've had places in the past that friends and family members have let us set up and record in. Our first album was created in a makeshift studio in Josh's parents' barn (Harmony Lodge). We've also had smaller "bedroom" set ups when we lived in Brooklyn, which often did the trick—at least for recording demos. As far as gear, we wanted to have our go-tos, like samplers, drum machines, and analogue synths. We've upgraded to "nicer" pieces as well. We bought some great microphones for recording live drums, a great microphone for vocals, and solid preamps and outboard gear. We also put in a [beautiful] upright piano.

How would you describe the creative process you undertake while working?
Our creative process in the studio is never the same. It could start from us jamming on guitars, synths, or the piano, but also by making a beat or [creating] simple rhythm patterns and then freestyling vocal ideas. Sometimes we will set up some microphones and work in Logic, or even record a voice memo on an iPhone. We are constantly messing with different [sonic] textures of guitars or synths and other pieces of random gear and percussion. After a lot of experimentation, we decide what's needed or what will make a song sound more interesting to us. We will add and subtract elements until we get the desired outcome.

Are there any new recording techniques or ways of capturing sounds that you are developing?
Because we experiment so often, we've learned new recording techniques by messing around with different mic placements and different microphone models, including very inexpensive "bad" mics. Sometimes we will also take a traditional approach to capturing guitars, pianos, etc. to get a desired sound that is tried and true.

Is there what you might consider a pivotal moment or a turning point in how you both approach the songwriting and creative process?
Not sure about a particular moment, but some of the coolest sounds we've gotten have been from setting up multiple mics and just jamming or working out ideas. After that, we go back and listen and find parts that sound interesting and build from there, or sometimes sample or make a loop out of a happy accident.

How do you approach creating the sonic atmospheres often found in your music? For example, how do you decide where to place the vocals in the mix?
Constant experimentation.

Are there times you changed a song or sound while demoing, when a song went in a different direction than its initial concept?
That is something that happens quite often. It's kind of the process of how we write a lot of our songs. Going back and trying new things. Sometimes our best stuff is written in less than half an hour!

How to Mic an *Upright Piano*

UNDERSTANDING THE UPRIGHT PIANO

Standard 88 key upright pianos generally have a frequency ranging from 27.5 HZ (the lowest note- A0) to 4186 Hz (the highest note- C8). The upright piano is categorized as a polyphonic, stringed instrument that creates complex melodies and harmonies. It can also be considered a percussion instrument due to the strings being struck by felted hammers and the ability of musicians to produce loud and soft rhythmic chords.

The build of an upright piano: Upright pianos can be straight-strung with the strings running parallel, vertically from the top toward the bottom of the piano, or "overstrung/cross-strung" where strings run in a diagonal "X" shape with the bass strings crossing over the tenor strings. It is more common for uprights to be overstrung as it can give the piano a more powerful, rich tone and provides additional tension. An "X" strung piano also allows for the treble and bass bridges in the piano to transmit the sounds between the strings and the soundboard more effectively. A straight-strung piano is often described as having an airier sound, while an overstrung piano has a full sound.

UPRIGHT PIANO PLACEMENT FOR TRACKING

Upright pianos can be recorded against a wall, or if the studio space is large enough, at a slight angle in the middle of the room. If reflections are heard in either position, the sound can be dampened or deadened with heavy blankets placed on the floor, hung on the walls, or even over the back of the piano.

MICROPHONE BASICS

Microphones are transducers that change sound waves into electrical signals. Each mic has a unique sound quality and characteristics. The classification of a mic is based on how it converts acoustic energy into electrical voltages.

Dynamic microphones have membranes that move within a magnetic field. These membranes, or diaphragms, move slightly when sounds hit them, creating a small electric current. Dynamic microphones come in two varieties, moving coil and ribbon.

Moving Coil microphones use a magnet and a coil wrapped with wire. When the sound pressure hits the diaphragm, the coil moves across the magnetic field.

Ribbon mics use very thin strips of metal (sometimes gold) that also operate in a magnetic field. Ribbon mics are usually rectangle-shaped, have a very low output, and produce a softer, non-grating high-end.

Condenser microphones use thin metal diaphragms, flat and back-to-back with an electrical current running between them. When sound hits the metal, the current changes which is extrapolated as sound. Most condenser mics need 48 volts of phantom power to operate. Condensers usually sound bright and can track high-end frequencies more accurately than dynamic microphones. Tube mics are condenser mics that have tube power supplies and don't need phantom power, as the sound is amplified through its tube circuit. This creates a warm sound. To help condenser mics handle higher sound pressure levels (SPLs,) the microphone will often have a pre-attenuation pad, which will lower the signal coming into the mic—usually anywhere between 6-24 dB, making it less likely for the sound coming in to distort. Many condenser mics will come with a -10dB pad. There are both small diaphragm and large diaphragm condenser mics—small diaphragm mics (1/2 inch or less diaphragm) are more accurate in reproducing the acoustic signals, whereas large diaphragm (normally greater than 1 inch) tend to be less accurate but produce warm and unique signals.

MICROPHONE PATTERNS OR POLAR PATTERNS

A microphone's pattern refers to its directional response and how it picks up sounds from different directions. Sound coming directly into the front of the mic is on-axis; all other directions are called off-axis.

Cardioid or unidirectional mics are most sensitive to sound coming from directly in front of the mic. Sounds coming from the rear and side are lower in volume than on-axis sounds. Cardioids essentially pick up sounds directly in the front of the mic., so if plotted on a 360-degree graph will look like a heart "cardio" shaped pattern.

Super-cardioid microphones are similar to cardioids in that they are unidirectional but are more sensitive to the sounds emanating from the front of the mic.

Hyper-cardioid microphones are also similar in pattern to a cardioid and super-cardioid but with an even narrower directional range.

Omnidirectional microphones pick up sound uniformly, with an even frequency response from all directions around the microphone in a full 360-degree sphere.

Bidirectional or Figure-8 microphones pick up sounds equally from the front and back of the microphone on either side, but are least sensitive to sounds that are 90 degrees off-axis. They create a figure 8 when plotted.

MIC PREAMPS OR MIC PREAMPLIFIERS

Mic signals are weak, so it's necessary to boost the signal to line level to be used, read, or processed by other equipment—computers, outboard gear, consoles, etc. A mic preamp will at times come with a pad that cuts the level going into the mic pre. If the pad button is punched it reduces the volume which can reduce circuit distortion (if desired).

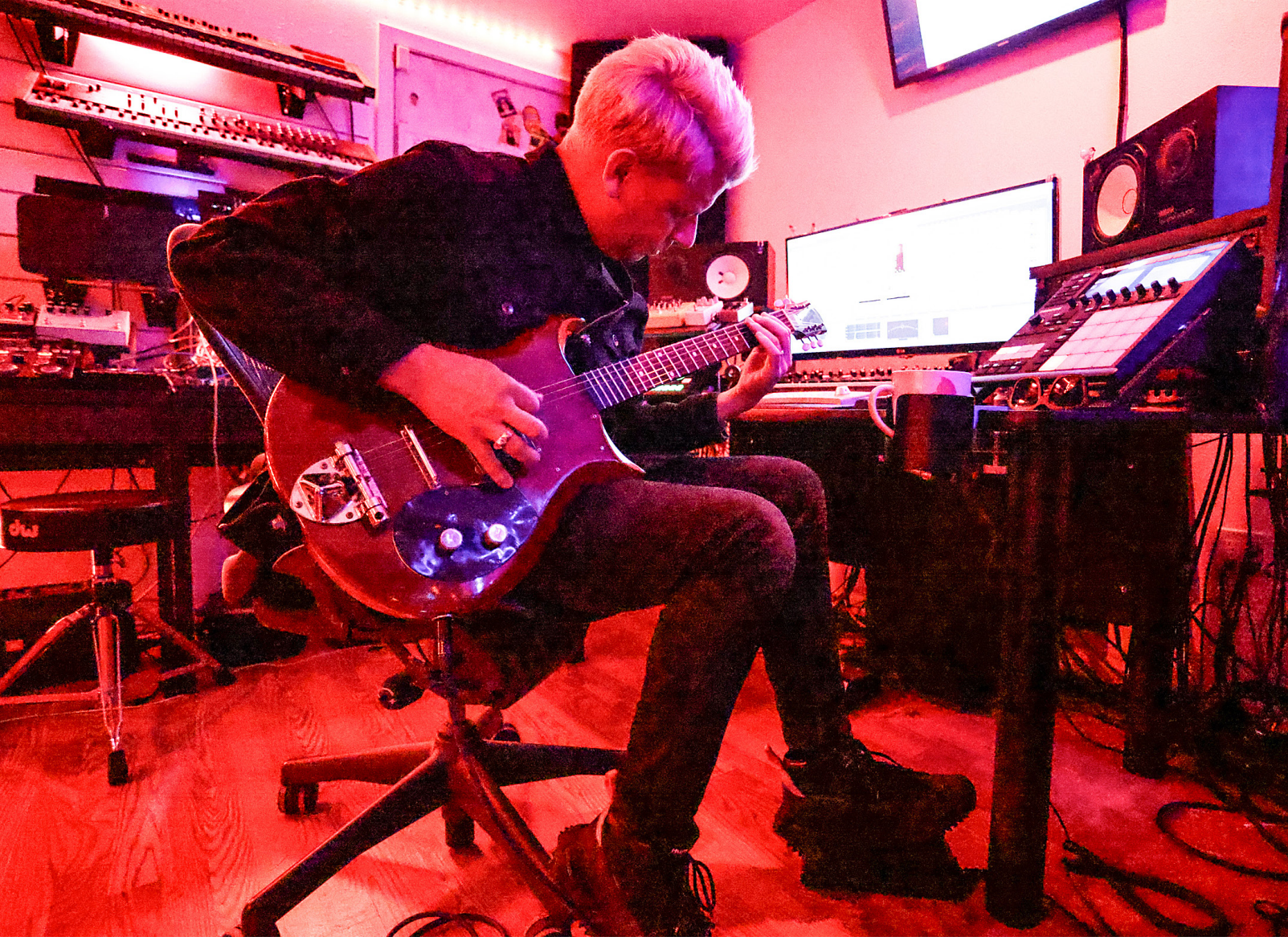
UPRIGHT PIANO MIKING TECHNIQUES

1. **Behind the pianist.** The piano lid could be opened or left closed, depending on the desired sound. Remove the upper panel revealing the strings. Position two stereo microphones just above and along each side of the pianist approximately 30 inches apart. One mic pointing toward the high end with the other pointing toward the low-end of the keys/strings.
2. **Near the soundboard.** The soundboard is a wooden panel on the back of the upright. Place two microphones spaced approximately 6 inches to 20 inches away from it (depending on the mic and the desired sound) and a few feet apart, so one mic is picking up sounds from the high strings, while the other is picking up the lows.
3. **Underneath the piano.** This amplifies sounds! Remove or open the panel beneath the keys which will expose the "harp" of the piano. Aim two microphones, one on the bass and the other on the treble sides underneath the keyboard, angled slightly towards the strings.
4. **Above the piano.** Take the lid off and position two microphones (one on the bass side and the other near the treble side) from above toward the hammers and strings approximately 6 inches away. This distance is a good starting point, but moving the mics further away can produce unique sounds as well.
5. **Open Room.** Find the live room's sweet spot. Experiment with different microphones, positioning them closer to the piano, further away, above, or below. One mic, two, three—the possibilities are endless.

Are there any instruments, synths, pedals, plugins, mics, or pieces of outboard gear you are currently drawn to and how are you using them?

Some go-tos in no particular order are:

- **Dave Smith/Oberheim:** OB-6
- **Moog:** *DFAM, Grandmother and Matriarch, Minitaur*
- **Erica Synths:** Perkons HD-01
- **Chase Bliss Guitar Pedals:** *Thermae, Habit, Mood MKII, Genloss MKII*
- **Death By Audio Pedals:** *Reverbnation, Apocalypse*
- **Old Blood Noise:** *Procession, Reflector*
- **Korg:** Kaoss Pad 3
- Turntable for sampling vinyl
- Mellotron
- Tascam 4 Track
- Teenage Engineering: *OP-1*
- **UA:** *Apollo X8's*
- **Roland:** *Juno 60, TR-8S*
- Upon 251 Mic
- Tube Tech Compressor
- Baldwin Upright Piano
- **Guitars:** *Ernie Ball Guitars, Fender Strat, Fender Jazz Master, Gibson Les Paul*
- Soundtoys
- UA Plugins
- **Native Instruments:** *Kontact, Maschine, Kontrol, Kontrol S88*



Crosses' Shaun Lopez

Shaun Lopez (SLOPEZ)—producer, engineer, songwriter, and founding member of the goth-wave electro-rock band ††† (Crosses) with Chino Moreno (Deftones)—gives insight into his Victor Frankenstein-esque exploratory approach to bringing undiscovered sonics to life in his synth-ensnared creative space (The Airport Studios).

When did you decide to have your own creative space, and how did you approach putting it together? Did you have ideas about elements that were "must-haves" for it?

It started when I was in Sacramento as the guitarist for Far, recording and experimenting with sounds. Around that time, I was approached by a local band to work with them on a few songs. I was relatively new to producing—at the time I was working on Cubase and a basic computer—but decided I would try. We tracked at a studio [Hanger Studios] owned by John Baccigaluppi, the co-founder of Tape-Op [with Larry Crane]. He helped me set up, gave me some tracking tips, and words of encouragement—"You know what you're doing, you'll figure it out." Soon after that, I worked with producer Dave Sardy along with Far [at the Magic Shop in N.Y.C.]. I learned by watching and asking him many questions. The combination of those sessions sparked something in me, and about a year later when I moved to Los Angeles, I made it a priority to set up a creative space. It started with an Ikea desk, speakers, software, and no racks, but gradually grew to where it is now—multiple synths, racks, and a piano. As far as a must-have piece, I wanted an amazing tube mic. I have one now, a U 47, it's one that June Carter and Johnny Cash sang through.

How would you describe the creative process you undertake while working?

I am fascinated by sounds and for me, the creative process begins by picking a sound I have in my head and trying to recreate it. It can start by playing around on a synth, but I might also grab a blip of a sound that I have recorded on my phone. I will pull it up and create samples, and loops, then tweak them until I like what I hear. I have an entire library of folders of these snippets, or what I call "starters." When working with Chino [for Crosses], we will often go through a few starters until we find something we are both drawn to, where we both say "Woah, we have to work with this!" Also, I am a very visual person, and when making music I always have something on the screen behind the board. What I see in the background can sometimes seep into the overall vibe of the music. There are even times when I turn up the sound and if I like it, I will capture, sample, and transform it.

Are there any new recording techniques or ways of capturing sounds that you are developing?

I love working with Eurorack. It is a modular synthesizer that can also be an effects unit, a sequencer, or a control processor—the possibilities are endless. I have a bunch of modules—envelope generators, oscillators, filters—which are developed by different companies, that I use to make all sorts of sounds. The hard part is knowing where to start and end. For example, if I want to create droney or ambient sounds I have to figure out what modules will work or if I will need to buy a new module to help me make the specific sound I have in mind. This ability to create a new synth every time I patch, creating a custom instrument, is what makes Eurorack so great.

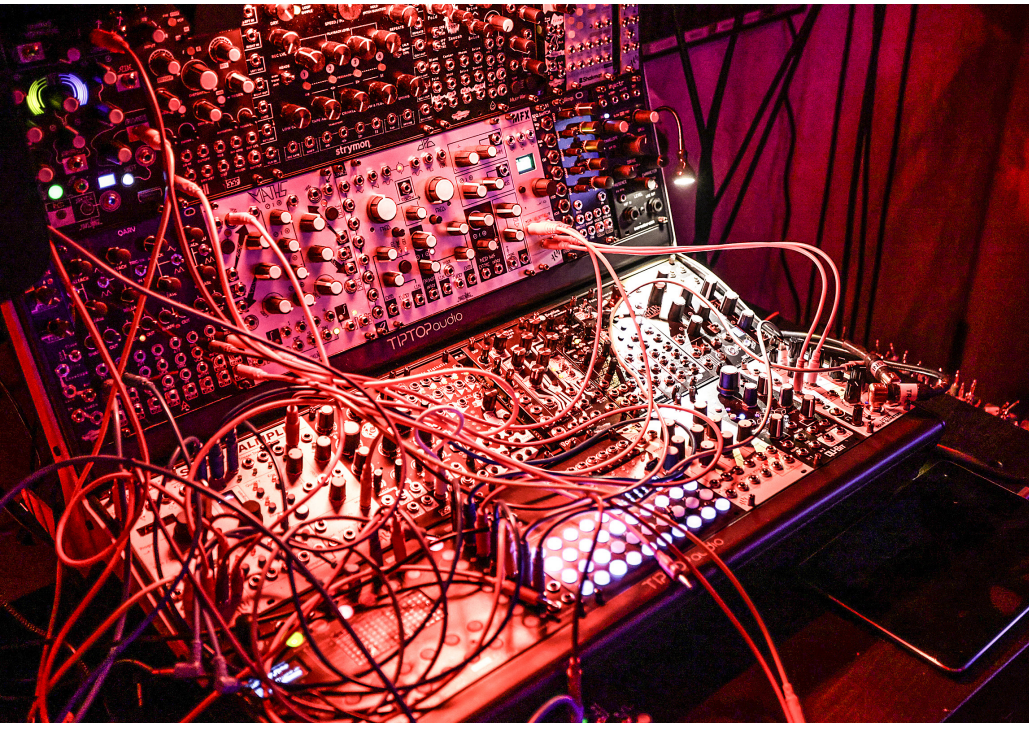
Is there what you might consider a pivotal moment or a turning point in how you approach the songwriting and creative process?

I'd been playing guitar for a while and wanted to create different sounds from it. About ten years ago, just before we started Crosses, I decided I needed to learn piano. I taught myself by watching YouTube and trying to figure out why certain chords sound warm or dissonant. This led me into a bit of music theory, like suspended chords, or diminished fifths, and helped me grasp the importance that the piano has in writing certain styles of songs.

How to "hear" is also important in the creative process. I went into a mixing session with Ryan Williams while I was producing for Deftones' Saturday Night Wrist. He was listening on a pair of NS-10s. I always liked listening to mixes through higher-end speakers, so I asked him why he was using NS-10s. He said, "They are honest, not super hi-fi, you hear the mistakes." I realized that during the mixing process, it is best to hear what is bad, so you can make it good.

How do you go about creating the sonic atmospheres often found in your music? For example, how do you decide where to place the vocals in the mix?

With Chino and Crosses, his voice and atmosphere often go together. I will record Chino's voice so that it's subdued and softer in the mix. I will also put it through effects that help amplify the atmosphere in a song. There was one time when I was messing with the format and pitch on Chino's vocals for "Vivien," I moved the pitch down at the same time he sang "We drowned in silence, go down with you again..."



When we listened to the playback, we heard a weird additional "possessed voice," sounding as though it was going down, drowning. We love it when stuff like that happens.

Are there times you changed a song or sound while demoing, when a song went in a different direction than its initial concept?

There was a sound Chino and I created after hearing Peter Gabriel's "In Your Eyes." I think we started playing a triangle along with the rhythm of Peter's song and sampled it. That became the kind of "bell-like" sound in "The Epilogue" that is carried throughout.

Are there any instruments, synths, pedals, plugins, mics, or pieces of outboard gear you are currently drawn to and how are you using them?

I have so many, but recently I've been drawn to the Morphagene module (a microsound tape and music synth module) that I use with Eurorack. I can create new or "unfound" sounds from ones that already exist and weird tape delays. I will often go into my YouTube playlist and pull up anything (as Shaun demonstrates with Harold Budd's "Madrigals of the Rose Angel" in real-time) and tweak it to where it feels right. I can make the harp sound in the opening (of "Madrigals") sound cinematic or take a splice of it and create something completely new. I could spend hours on one piece of a song and chop it up. That's why I love working through it [Make Noise Morphagene].

Some of Shaun's gear (besides his multitudes of guitars, synths, and mics)

- Ableton
- Roland Space Echo
- Roland TR -8S
- Roland System-8
- Steel Lap Guitar
- Fractal Axe-FX Processors
- Novation Peak
- Prophet 6 Synth

Eurorack: is a popular modular synth. The width and height of all Eurorack modules work within the same dimensions- height: 3U with U corresponding to standard 19" rack units of 1.75 inches and remains consistent. Eurorack widths vary depending on the function of the module. Width is measured in units known as horizontal pitch (HP). One HP is equal to 0.2" and corresponds with the hole spacing used for mounting modules. 84HP is the maximum usable space for modules that will fit within a 19" rack. Companies create various modules following the Eurorack specifications, making it easy to mix and match. The various modules from different companies communicate with one another using a Control Voltage format—an analog electrical signal from negative 10 volts to positive 10 volts over a 1/8 inch patch cable.

Modular Grid: (modulargrid.net) is a great resource when looking to create a modular, unfixed architecture synth. It helps musicians map out a virtual rack that is in line with their specific sound creation goals and provides suggestions for different modules. It will also break down what is needed in terms of power requirements and cost.

Learning Modular: (learningmodular.com) is a site that links to online courses and articles aimed at helping musicians wanting to understand and master modular synthesis.

Cases and power supply: Modules can technically operate on their own, but having a case with several modules and a power supply makes it easier to keep things contained and patch or link the modules together. ALM Busy Circuits is a case and power supply go-to. They have cases available in a range of sizes all including integrated powered bus boards. Cases are available in 3U 84HP / 6U 84HP / 9U 84HP / 3U 52HP / 6U 52HP sizes.

Modules: There are vast arrays of modules available to create sounds, a few to start:

Voltage Controller Oscillators (VCOs): *Doepfer A-137-1 Voltage Controlled Wave Multiplier*
Envelopes/LFOs: *intellijel Quadrax four-channel function generator module*
Filters: *Angle Grinder is a quadrature sine wave oscillator or filter and distortion effect.*
Voltage-controlled amplifiers (VCAs): *intellijel Quad Voltage Controlled Amp & Cascaded* Mixer
Sequencers: *TipTop Audio Circadian Rhythms gate sequencer*
Reverb: *Doepfer A-199 Spring Reverb*
Delay: *Qu-Bit Electronix Nautilus Sub-Nautical Complex Delay Network*
Distort: *Erica Synths Plasma Drive High-Voltage Distortion Unit Eurorack Module (16 HP)*

Megan Perry Moore is an author and photographer, whose work has been featured in Rolling Stone, Guitar Player, Revolver, Electronic Musician, Music Connection, SPIN, and served as the In the Studio columnist for Alternative Press. Megan is the author of WIRED: Musicians' Home Studios, (Rowman & Littlefield) and How to Be a Record Producer in the Digital Era (Penguin Random House/Billboard Books), which gives aspiring audio engineers and producers tips on how to make it in the digital world.

Currently, Megan is working on *WIRED v2.0* a follow-up to *WIRED*, a behind-the-scenes depiction of artists at work in their personal recording spaces with excerpts for the book included in this article.

More info at meganperry.com; Contact megan@meganperry.com

Neumann MT 48 Audio Interface

Neumann's MT 48 is a premium quality four-input, eight-output audio interface and is Neumann's first-ever Audio Interface. MT stands for Merging Technologies, an innovative company from Switzerland that has now become part of The Sennheiser Group. The MT 48 looks and feels extremely solid, the overall build quality is immediately apparent as soon as you pick it up.

The MT 48 has four analog inputs and eight analog output channels. The first two inputs are on the back in the form of Neutrik combo jacks. The XLR part is for microphone signals, the TRS part is for line sources. Strictly speaking, the MT 48 does not auto-switch, but this is how you should use the combo jack to avoid applying Phantom Power on line level input sources. Next to that are two XLR balanced outputs, which are the main outputs that you typically connect to your studio loudspeakers. If you have a second pair of speakers, you can connect them to outputs three and four, as well as you can use the TRS for re-amping or for sending a monitor mix to a headphone amplifier in a vocal booth.

On the far left and right front of the MT 48 are two headphone outputs. The built-in headphone amplifiers on the MT 48 are, as you would expect from Neumann, are high-end and effectively preclude the need for an external headphone amplifier. Also, on the front of the MT 48 are two more balanced quarter-inch line inputs which can be used for line level signal sources such as external preamps or going direct with your guitar or bass.

The mic preamps, the AD and DA converters, the two headphone amps as well as the DSP specifications on the MT 48 and the Merging Technologies Anubis audio interface are identical. Both interfaces support a sampling frequency of up to 384 kilohertz with 32-bit sampling. The Premium version of the Anubis additionally supports DXD with sampling rates of up to 384 kHz as well as DSD bitstream formats. The mic preamps, the A to D and D to A converters, the two headphone amps as well as the DSP specifications on both interfaces are identical. The major difference is that the Merging Technologies Anubis is a pure network interface that communicates with a computer via an ethernet network port using the AES67 Ravenna protocol whereas the MT 48 has USB-C capability. In short, the superior sound quality of the two audio interfaces is identical but the Neumann MT 48 and the Anubis differ in some details, the fundamental difference being that the MT 48 has been optimized for musicians, music production and content creation.

The power supply of the two audio interfaces is also different. Instead of the 12 volts power supply of the Anubis the MT 48 uses a USB-C power supply. This means that the MT 48 can also be used on the go with a USB-C power bank with a power delivery of at least 25 watts. Because the MT 48 is fully class compliant you do not need to use software on the computer to access all the features and audio path. Instead of the second network port found on the Anubis the MT 48 features optical IO for ADAT and SPDIF converters. The MT 48 has two USB Type-C ports. One is for communication with your Mac or PC, and the other is for the power supply.

The MT 48 has available USB drivers for Mac and Windows, and it is also fully class compliant with Apple devices, currently it is not class compliant with Linux or Windows. It is also easy to connect to an iPad for example and allows you to control everything via the MT 48's touch screen. Now with the latest firmware update, the MT 48 can also communicate with your computer via the Ethernet network port, meaning that if required, significantly higher channel counts can be realized than would otherwise be possible with USB.

The MT 48 has available built-in DSP-based dynamics, EQ, and reverb on all input channels. The Reverb is there for monitor purposes only; EQ and dynamics can be printed. You can even record the raw and the processed signal at the same time using separate driver channels. This is quite unique. Except for the Merging Anubis, I'm not aware of any other audio interface that's able to do this. Multiple Mixes are possible and comprehensive accessibility of all the features of the MT 48 are available from the full-color touch screen as well as from the available iOS/Windows and web-based remote-control Apps. The MT 48 has one set of ADAT inputs and outputs to add up to eight channels using an external converter. Alternatively, these optical inputs and outputs can also be used in SPDIF mode.

To sum up, everything about the build quality, and overall specs of the MT 48 is first class. With two mc-line inputs, two line/instrument inputs, main outs, secondary outputs, two headphone outputs, and one set of ADAT ports. Yes, the MT48 has all the basic inputs and outputs you would need for a home or project studio.

Other the other hand, the fact that the MT 48 has only one set of ADAT ports means it has a reduced number of inputs at higher sample rates. The MT 48 is overall only capable of streaming up to 32 channels into your DAW via USB. Initially, the MT 48 was limited to stereo, but with the Monitor Mission, announced at NAMM 2024, which transforms the device into a freely configurable monitor controller and audio interface, the MT 48 also supports surround sound and immersive audio formats such as Dolby Atmos 7.1. The MT 48 driver supports up to 32 input and 16 output channels at sampling rates up to 48 kHz. At higher sampling rates up to 96 kHz, the channel count reduces to 16 input and 16 output channels At highest rates up to 192 kHz, the MT 48 driver can handle up to eight input and 16 output channels. This is over USB. AES67 network supports up to 256 I/O channels.

What you're really paying for with the MT 48 is the quality of the A/D converters and preamps, network capability, full class compliance on Apple devices as well as Mac and PC drivers and tools, and of course, the Neumann name. What the MT 48 does offer beyond the obvious high-end build quality is the ability to control virtually all the MT 48's features from the onboard touchscreen without the need for an external software app. This allows the MT 48 to excel as a high-end portable audio interface for professional grade location, classical recordings, and voice overs, which is where you will be able to take advantage of the MT 48's stellar preamps and best-in-class headroom and dynamic range. It's worth mentioning that the dynamic range is not just a little better than on competing devices which offer 123 dB-A. At 136 dB-A, the MT 48 has more than four times the resolution! Amplitude doubles with every 6 dB.

Given the MT 48's high-end price point and relatively limited channel count, not to mention the plethora of available interfaces on the market for much less money that offer pretty much the same basic feature set as the MT 48, it is likely not going to be a first choice for most home or project studios. On the other hand, if you are a professional mixing engineer and you have an overall high-end signal path, microphones, and/or at least one pair of Neuman's network-capable nearfield monitors, then the MT 48 may be right for you.

The Neumann MT 48 is available now for MAP $1,850.

More at neumann.com/en-en/products/audiointerfaces/mt-48

IK Multimedia ARC Studio Advanced Room Correction System

The IK Multimedia ARC Studio Advanced Room Correction System gives you the tools to model and recall your room's EQ curve, experiment with bass response, stereo imagery, transients and much more. The ARC Advanced Studio room correction system combines all the functionality of previous IK Multimedia ARC room correction systems and integrates it with a hardware controller (called the ARC Studio unit) that sits in between your speakers and your audio interface. The ARC Studio unit connects to your computer via a USB-C port. The ARC Studio unit allows for a no-latency room correction experience, which is not possible from a software correction system. This is a key feature that makes the hardware aspect of the ARC Studio Advanced Room Correction System so special. Also, the ARC Studio Advanced Room Correction System does phase correction, which is not possible from a software correction system.

IK Multimedia's ARC acoustic room correction system has been available for some time now, first originally as a plug in, and then later integrated into IK Multimedia's range of iLoud precision and MTM studio monitors. The major shortcoming to the previous versions of IK Multimedia's ARC acoustic room correction systems was that you always had to utilize it as a plug-in, typically putting it on the master bus of your DAW session so that you could feed that EQ curve to your monitoring system and hear the room correction applied. The new IK Multimedia ARC Studio Advanced Room Correction System frees you from the hassle of inserting plug-ins on the master bus of your work and preserves zero-latency monitoring setups, plus it allows you to listen to your preferred streaming service with acoustically corrected monitoring without having to hassle with system drivers.

The IK Multimedia ARC Studio Advanced Room Correction System includes a professional grade measurement microphone and a microphone stand clip. Like all room correction systems, the ARC Studio Advanced Room Correction System works by listening to your room (Home Studio, Professional Studio, Theatre, Etc.) and then uses a digital signal processor to generate a series of test tones resulting in an EQ curve that can then be saved, edited and recalled from the included ARC 4 software on your computer.

IK Mulktimedia's ARC 4 software goes much further than simply providing the tools to generate a flat EQ Curve. The upgraded ARC 4 software gives you access to a wide range of analysis options that were previously unavailable. Natural and Linear phase modes are provided which helps to ensure precise stereo imaging. The Natural mode improves the phase response, while the Linear Phase mode maintains the original inter-channel phase response, which may be preferable in certain rooms and conditions.

Using the IK Multimedia ARC Studio Advanced Room Correction System, you can easily see how the acoustic transients interact with the acoustic properties of your room and many other parameters. The included ARC 4 software gives you the toolbox to correct those deficiencies so that your speakers will play back an improved version of your source material translating to better mixes overall. The system can be bypassed so that you are always able to compare the modified EQ curve coming out of your speakers against your original unfiltered source material.

After you register your ARC 4 Studio Advanced Room Correction System on the IK Multimedia website, you can then download and install the latest version of IK Multimedia's ARC 4 Software. Once the ARC 4 software is launched, you are asked to choose which measurement mic you are using. There are previous versions of the ARC mic that were included with previous versions of the ARC system. The one that's chosen by default is the ARC MEMS microphone which is the model included with IK Multimedia ARC Studio Advanced Room Correction System.

The ARC 4 software will then ask for more information about your particular setup, whether you have a project studio or professional studio, your preferred mixing position, etc. You can also, for example, choose a wider mixing area as if you have two people in the mixing position. Other listening positions options are provided including a home theater setting. Once you have made your selection, you will then be prompted to play a test tone to make sure that your levels are set to correctly analyze the acoustic properties of your room. This is an important step. The "next" button will be grayed out until your levels are correctly set.

Next, you will be prompted to choose between the ARC 4 software's quick or advanced analysis modes. Depending on how deep you want to get, the IK Multimedia ARC Studio Advanced Room Correction System will listen to between seven and 21 different areas in your room and then compile your EQ curve. The quick mode is going to be a single layer, measuring seven different points in total. The advanced mode is going to be more accurate with three layers measured at 21 points and at different microphone heights. After the room analysis process is completed, you can then save your results as a software file and export it so that it can be loaded into the ARC 4 software.

The ARC 4 software provides a selection of preconfigured EQ curves for popular studio monitors which gives you access to different virtual monitoring setups, EQ curves and mixing positions. You can also have ARC 4 software mimic the way your source material would sound playing back on a bookshelf speaker, a coaxial speaker or a floor-standing speaker as well as on a TV, a smartphone or a portable Bluetooth speaker etc. All these options can be saved and recalled for future use.

The IK Multimedia ARC Studio Advanced Room Correction System is available now for MAP $299.

More at ikmultimedia.com/products/arcstudio

Getting the Vintage Sound with Dream Machine

1 Embrace the Magic of Analog Recording

When it comes time to record new Dream Machine songs, the only way we roll is by using analog tape. We rely exclusively on the now beloved 1980s analog tape recording machine, the fantastic Tascam 388. It has 8 tracks, records everything directly to quarter inch tape, and was one of the first units that combined a tape machine and a mixing console into one machine. When it was first introduced, it allowed musicians to record and produce their own album for a fraction of the cost of going into a full-fledged recording studio. It eventually evolved into the ultra-portable 4 track cassette recorder (like the Tascam Porta Studio) which really leveled the playing field for who was capable of being able to afford to record, and revolutionized music throughout the 1980s and led to many successful home recording projects like Cleaners from Venus. Admittedly, recording to tape does require more preparation and a few extra steps beyond traditional digital recording, but we find that the analog process of recording and the extra work involved really makes you more creative and the warmth and texture of the tape truly benefits the final product. If it was good enough for all our favorite classic hits of (roughly) the 1950s thru the 1990s then it's good enough for your new recording project today! It can all sound a bit daunting, but don't be intimidated to get into the world of analog recording, it's actually very intuitive and forgiving.

2 Always Record Drums Direct to Tape!

No instrument benefits from the analog recording process quite as much as the drums, which Dream Machine always records first. Almost every conceivable genre can benefit from the crunch, grit and warm tone of the tape saturation when drums are recorded directly to tape. Once we have a fresh reel of tape loaded into the machine, we begin by recording a click track onto track one and a rough demo of the songs onto track two, and then use the remaining six tracks to record the drums. This way we can control the mix in the drummer's headphones for the ideal tracking experience and can control the click and scratch track levels each independently. The drums are an essential component to almost all songs, and giving them the proper tape treatment ensures that the beat the drummer lays down gets heard with emphasis and style.

3 Get Creative on Tape

Once the drum tracks have been recorded, the next step that we usually take is to bounce all the individual tracks into Logic Pro for mixing. You can also do this manually using a mixing console but the level of control you get by mixing on the DAW is too useful to pass up. Once we achieve a good stereo mix of the drums, we'll load a brand-new tape on the Tascam 388 and bounce the stereo mix of the drums onto two of the 8 tracks. Then we can begin recording the core tracks of the songs (bass, guitar, keys, vocals, etc.) on the remaining 6 tracks. If more tracks are needed, for instance in the case of multiple backup vocals being required, you can 'bounce' or collapse tracks together in order to merge them together thus creating more available tracks for recording. This process requires the planning and foresight of a good chess player and really turns the recording process into a fun puzzle to solve. If you really want to take your songs' production to the next level, you can choose to bounce all the individual tracks into your DAW of choice and keep adding additional tracks digitally. This more hybrid method of recording can ensure that enough tape mojo gets embedded into your tracks, retaining the beneficial tone and tape saturation.

4 Classic Vintage Gear Reigns Supreme

Dream Machine is all about utilizing vintage recording gear because our underlying goal is to remain at least somewhat true to the original sounds of classic rock, so we always try to incorporate our favorite retro gear choices into the mix. There are also plenty of incredible modern music gear manufacturers like Warm Audio that sell faithful reproductions of classic analog hardware to utilize for a recording project, but we always gravitate back to the actual old classic gear of the 1960s, 1970s, and 1980s. Some of our favorite tools include the Boss DM2 Analog Delay, the original MXR Distortion + script, the 1960s Yamaha YC30, and the Maestro Fuzz Tone. Additionally, the Roland Space Echo (among many other cool tape echo units) is one of the greatest sound effects tools of all time. No matter what type of music you're making, it's always a safe bet to default back to the old classic tools that continually stand the test of time.

5 The Magic is in Your Song

For us, collecting retro gear and old school effects is part of what makes the recording process fun, but this is by no means necessary to capture songs effectively! Songcraft and the intention, feeling, meaning, and concept of a song is and should always be at the forefront. It's easy to get caught up in the gear side of things but it can be easy to go too far. This phenomenon is not unlike a painter who is getting obsessive over the paint itself and losing sight of the painting, so we recommend to keep the cool gear obsession to a minimum, unless you're happy with where your songcraft is at, then the sky's not even the limit.

6 Leave the Mastering to the Masters

Once you get everything tracked and you have established a strong balanced mix, it is essential to have the final product mastered by a professional mastering engineer. By this point, you've been in the studio for days and you've likely exhausted your ears analyzing your takes and getting the mixes dialed in, so now it's really important that someone new has the opportunity to listen to the tracks and adjust the overall tone, compression, saturation, and texture of the stereo mixes. If you choose to do it all at once in the same studio environment, you run the risk of missing some of the frequency imbalances especially if you are used to your particular sound environment. Having a separate engineer perform the mastering is a good fail safe to ensure the final tracks come out sounding their best. We have always received incredible results from working with JJ Golden at Golden Mastering in California and we cannot recommend him enough! It's a family rum business that's been around for years and they truly deliver a high-quality final product.

7 Bring it All Back Home to Tape

Another recording process you can utilize is to perform an additional tape bounce before sending everything off to be mastered. Even without an analog bus compressor, bouncing down to tape can have the very pleasant effect of gelling everything together and adding some warmth and a favorable boost to the low midrange frequencies, but it all depends on how much tape hiss you want and how vintage you want the final product to sound. For this we typically use a Tascam 42 two channel stereo tape machine, which is an incredible workhorse of a tape machine. Also, a final tape bounce is a great way to add some texture to any recordings that have been made digitally to knock the cold digital edge off and make them feel less sterile, giving a more analog feel.

All in all, analog tape recording can be a very rewarding experience and the process adds a very human feel to your recordings in an age where everything tends to be over processed and over auto-tuned. In our opinion, listeners aren't looking for perfection, but rather something real and raw that they can find themselves in, so the natural fluctuation and slight imperfections of analog tape only adds to the charm of a recording project's sound. For Dream Machine, it's the only way we roll!

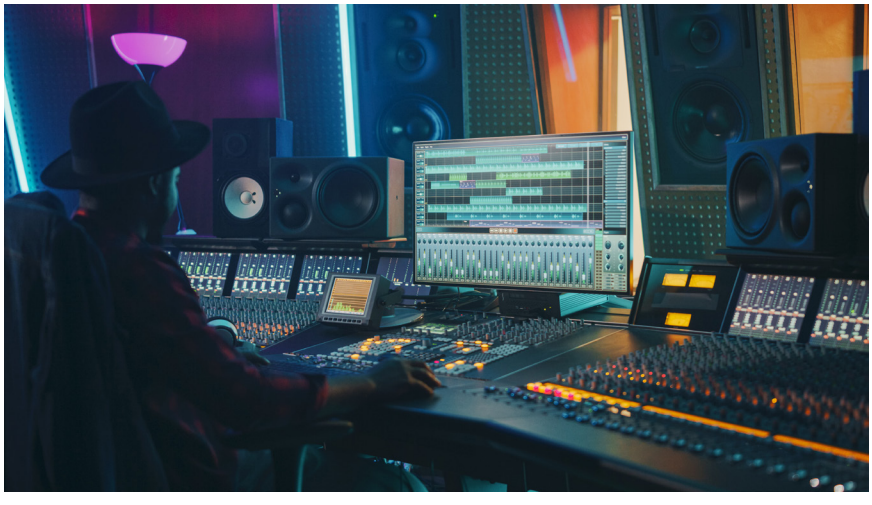
Happy recording!
Matthew and Doris Melton

Dream Machine is the psychedelic rock husband and wife duo of Mattew and Doris Melton that basks in the sounds of the golden era of music, crafting the '60s and '70s sound in the 21st century, introducing audiences young and old to the mysterious and magical world of heavy psychedelic rock.

The Big Studio Difference

Young emerging artists who grew up in the era of GarageBand, Ableton and all manner of home studio rigs probably can't fathom a time when every commercially released recording was produced in a professional studio with all the attendant bells and whistles. Guess what? The best and most polished tracks in most genres still are! Veteran composer, keyboardist, producer and artist Kevin Flournoy says that no matter one's budget, every budding indie artist should experience the difference between recording at home and tracking live in a pro studio.

As a pop, R&B and contemporary jazz producer, I work with a lot of talented indie vocalists who are always looking for an edge to stand out from other artists. I'm reminded of a conversation I had over lunch in Beverly Hills a few years back with a Toronto based female artist I was about to record with and her friend Kevin Teasley, Owner of TONIC who's a multi-talented producer, audio mixer and music director for top artists like J Lo. The subject of the best type of recording environments came up and I mentioned something that I always tell the up-and-coming singers and producers I work with. Just because they can go to Guitar Center, buy a relatively inexpensive rig and software and become their own producer doesn't mean they should. Some tell me that they're on a budget—but even if they had the money, they wouldn't opt for or need to work in a big studio.



I consider that limited thinking on their part. I tell them, "You owe it to yourself to learn something about recording in a real studio." I'll ask them who their musical heroes are, and they'll invariably mention superstars like Beyonce whose magic working with many producers happens in one of those facilities. When they respond that they have limited funds compared to top selling artists, I challenge them: "Okay, then just record part of a single song at a big studio to learn what it actually sounds like."

As someone who has recorded in hundreds of different environments on budgets of every size, I can attest to the great difference in quality and sound when we're recording in a real studio. I'll admit that some artists in the rap/hip-hop arena can be successful with good sounding tracks done in a home studio, but I can assure you that none of the great country songs coming out of Nashville—whether from legendary artists or newcomers—are doing it in the garage, so to speak. Because the lunch conversation was with a vocalist who had been successful as a club performer but was just starting to record her own music, I told her she should compare how her vocals come out in a home recording environment vs. a bigger studio.

I told her that there were some high-end studios here in Hollywood like East West Studios and Westlake Recording Studio who understand limited finances and will let new artists work a few hours at a discount. If you're up for the comparison challenge, you should find a way to develop a relationship with the person running the studio you have in mind. Enquire about what day the studio might have open in the future and allow your schedule to be flexible for that session time. See what kind of deal you can arrange based on your willingness to be flexible. Pick the tune you love the best. Make a decision on what tracks you'd like to overdub in the big studio environment. I would recommend recording your vocal tracks or add a live drummer to the mix. If you are successful in getting those few hours, you will notice an immediate upgrade from anything you can achieve at home. Singing in your bedroom or bathroom studio is fine, but you won't have the power that can come from using a $20K vintage mic – or a veteran engineer whose experience and keen ears can make a huge difference.

Once you've recorded your vocals at the studio, go home and do some toggling. The lingo I use for this process of comparison is "AB," i.e. comparing version A to version B. So please AB what you tracked earlier using your private setup and the new high-end recordings. You will hear the difference.

While the original conversation I had about this process was with a vocalist, the AB test works just as well with different instruments because of the array of mics generally available at a studio. One of the best examples is capturing live drums. It's difficult to get a premium sound in an untreated or halfway treated home setting. Many of the commercial studios I work in have a lot of mics to choose from that can collectively capture the perfect sound. What's the point of investing thousands of dollars on a high-end drum set when you're just going to record them at home with cheaper microphones? I call this simple education - please educate yourself about the difference in sonic quality. High-end and some mid-grade studios have both vintage and new mics like the Telefunken ELA M 251 and the Neumann U 87 Ai. If you decide to work at a smaller studio that doesn't have that kind of selection, you can always rent a mic and bring it to your session.

As a keyboardist, I've done the AB test between track recordings of the acoustic piano sound I can create on my Yamaha keyboard at home vs. a well miked grand piano at the high-end studio. The difference is quite clear and I'll always choose the grand piano when I can, but with a caveat. While it's ideal for pop, R&B and especially jazz, you can't use a grand piano with nice mics for a genre like reggae, which is defined by its charming raggedy keyboard sound. That aside, I always prefer real keyboards like the Fender Rhodes if they're available over, an electric keyboard sound from a synthesizer. Using a high-end mic to track a real Rhodes as opposed to creating it on a keyboard will help the sound sit in the mix better.

For a lot of indie artists working on a small budget, my advice here may be a bit overwhelming. So I suggest you take some small steps. Just pick one part of the song, a certain segment or maybe one of the vocal or instrument tracks and book a few hours at a major studio at a reasonable negotiated rate. That's all you need to do AB and learn the difference. Believe me, you will thank yourself!

About Kevin Flournoy: For over 30 years, the multi-talented keyboardist, composer and producer has been a powerhouse behind the scenes force for some of pop, R&B and contemporary jazz's most iconic performers. Starting with saxophonist Ronnie Laws, The Emotions and Teena Marie in the 90s, he has written, performed or recorded with Chaka Khan, Babyface, The Pointer Sisters, Dionne Warwick, Gladys Knight, Jeffrey Osborne, Jennifer Hudson, Howard Hewitt, Jamie Foxx, The Jazz Crusaders and contemporary jazz greats Boney James, Norman Brown, Kirk Whalum and Harvey Mason. In the 2000s, Flournoy toured with Donny Osmond for six years. His latest release as an artist, the urban jazz single "Smooth It Over" is a collaboration with Ronnie Laws.

KevinFlournoy.com; Instagram instagram.com/kevin.flo; YouTube; youtube.com/c/KevinFlournoy100; TikTok @kevin.flournoy; Facebook facebook.com/kevin.flournoy1

Serpent With Feet

Grip

Secretly Canadian

Producer: Various

7

It's refreshing to see the celebration of queer love in R&B music. Serpentwithfeet's third studio album *GRIP* is an intimate and passionate take on his sexuality. The album dives into all the emotions of falling in love from unrequited frustration in "Deep End" to sweet infatuation in "Lucky Me." Serpentwithfeet's whispery gospel vocals showcase raw vulnerability. Intertwined with low-tempo electronic house and '90s R&B, the album feels like we are stepping into his diary of euphoric emotions. **– *Jacqueline Naranjo***

Fair Visions

Quite an End

Independent Release

Producers: Ryan Work, Abe Seiferth

8

Post-Punk at its finest. Hints of Modern English and Depeche Mode emanate from this eerily uplifting album that is intertwined with unique, modern musical impetus. Transparent and honest, the record transcends the post-punk genre and touches base with the rave/indie rock genre, as well as others, to bring you a variety of moods, temperaments, colors and schemes. The focus is put on the mood, and not just the music itself. Apparently, sequencers and keyboards seem to be the main course of the day. **– *Pierce Brochetti***

Cortége

Under The Endless Sky

Self-released

Producers: Cortége and Mike Swarbrick

9

This band delivers the sonic goods on this release, an instrumental spaghetti western-style suite. This is truly cinematic music and checks the boxes on Ennio Morricone references: the tolling bells, deep twangy guitar, spanish trumpets, the occasional wordless vocal. Especially notable is the addition of an echo-y dub(!) sequence and some great psychedelic drone-heavy guitar and synthesizer. This four-part CD clocks in at just under 15 minutes total, but is an essential addition to any fan of these stylings! Recommended. **– *David Arnson***

Melvins

Tarantula Heart

Ipecac Recordings

Producer: Toshi Kasai

8

Despite more than four decades in existence, The Melvins are unlikely to ever be embraced by the mainstream. Their experimental art noise is the antithesis of everything popular and safe. *Tarantula Heart* continues this heart-stopping tradition, serving up another chunk of sonic terrorism. "Pain Equals Funny," the 19-minute opener, remains the five-track album's twisted masterpiece, yet the reasons why they're a major influence on so many outsider acts are evident with every song. **– *Andy Kaufmann***

Robby Krieger

Robby Krieger & The Soul Savages

Mascot Label Group

Producers: Robby Krieger, Ed Roth

7

Krieger's newest jazz-fusion instrumental album with the Soul Savages opens with the funky, prog romp "Shark Skin Suit." Synths and organs galore, textured production elements throughout, and obviously spearheaded by Krieger's versatile (often souped-up with effects) guitar, each track is dense with all the "right stuff" to keep pushing the genre and instrument forward. "Contrary Motion" is fun and fast-moving. "Samosas & Kingfishers," "Killzoni" and "Bouncy Betty" are (excellently titled) self-contained standouts. **– *Joseph Maltese***

Shadow Show

Fantasy Now

Burger Records

Producers: Ava East, Kate Derringer, Kerrigan Pearce

8

Psychedelic Rock meets The Mamas and The Papas; in outer space, no less. Shadow Show's *Fantasy Now* full-length album comes complete with beautiful harmonies, raw, straight forward, grinding guitars and a solid rhythm section that keeps the music on track. Sometimes sounding like the Go-Go's and The Bangles, the searing guitars keep it rock and roll and grounded on a unique level. A bit sophomore-ish in the lyrical writing, the music and the production more than make up for it. **– *Pierce Brochetti***

Joseph Luca

Ouroboros (Death)

ONErpm

Producers: Joseph Luca

7

The second EP in a three-part series, *Ouroboros (Death)* is a sultry, seductive and beautifully written pop endeavor that reaches for the sky. Pushing rave boundaries at one end, and total, complete submission on the other, the record mixes it up with a variety of songs that tug at your heart and then make you want to dance. Great production leads the way as Luca digs deep inside his soul to give you every imaginable musical note his body could muster. **– *Pierce Brochetti***

Tom Odell

Black Friday

UROK

Producer: Tom Odell

9

The latest of six albums, Odell's *Black Friday* shies away from his previously released works. Heading in a more subtle, darker but delicate presentation, he all but rips the listener's heart out and hands it to them on a silver platter on every song. The record is so much more cynically ferocious than his other endeavors, as it lends out a voice that "Nothing Hurts Like Love." A group of well written tunes that are tastefully produced and impacts the listener to hang on tight; no matter what. **– *Pierce Brochetti***

To be considered for review in the Album Reviews section, you must have a record deal with a major label or an independent label with an established distributor. If you do not, please see our New Music Critiques section.

Socket

Contact: socket@socketntertainment.com
Web: socketntertainment.com
Seeking: Label
Style: Hip-Hop, Rap

While rapper Socket leaves nothing on the table lyrically, it's fascinating just how delicate and minimalist the music is behind him. The songs are expertly-constructed, as the music is dark, wonderfully uncomfortable and disconcerting, like a scary movie score, and Socket goes to town, lyrically, all over it. That's a fine balance and it takes a deft touch, which Socket pulls off with aplomb. The song "Myself" features the devastatingly cynical and honest lines, "Life's been so strange to the point no one could trust no one, How would I be able to see myself stay unstable? I'm not so kind me bro, I got me gun on this table." Socket, it would seem, is not here to screw around. He is, however , a refreshing addition to the hip-hop scene.

Production	8
Lyrics	8
Music	7
Vocals	8
Musicianship	7

SCORE: 7.6

Orayvia

Contact: orayviap@gmail.com
Web: Spotify
Seeking: Music Submission, Booking
Style: R&B

"Please get the fuck out my face," sings Orayvia on the song "Unavailable," proving right from the very beginning that this velvet-voiced artist isn't about to take any shit at all. Meanwhile, on "Fuck My Brains Out," this strong woman is quite prepared to tell her potential suitor exactly what it is that she wants. Her voice is classic R&B—sultry and hypnotic—and she comes at it with a contemporary, hip-hop 'tude. The songs are immaculately produced, the melodies infectious, and after listening to everything that Orayvia has to offer on Spotify we found ourselves wanting more. There are a lot of R&B singers out there right now but Orayvia adds something entirely different and that's to be admired.

Production	9
Lyrics	8
Music	8
Vocals	8
Musicianship	8

SCORE: 8.2

Steve Bello

Contact: steviehimself@aol.com
Web: stevebellomusic.com
Seeking: Film/TV/Video Games, Booking
Style: Instrumental Metal

Steve Bello is, he says, "an international guitar player/songwriter with nine albums under his belt, as well as many endorsements. He has been a guitar player for over 40 years, turned professional in 1988, and also a private guitar/bass teacher for over 20 years." The seven-string guitarist has a touch of the Steve Vai/Joe Satriani about his riff-heavy, widdle-friendly instrumental hard rock, and that's no bad thing. Other guitarists, in particular, will lap this stuff up and it's no surprise that he's looking for film and TV placements because that would be the ideal home for Bello. The man is technically gifted and capable of jaw-dropping moments. It'll be fascinating to see what he does from here.

Production	8
Lyrics	X
Music	7
Vocals	X
Musicianship	7

SCORE: 7.3

Velvet Halo

Contact: info@velvethalomusic.com
Web: velvethalomusic.com
Seeking: Film/TV, Label
Style: Soft Pop, Indie

Velvet Halo is a collaboration that sees L.A.-based vocalist Justina Shandler joining forces with Portland producer David Thiele, and the results are spectacular. The songs are so beautifully written, blessed with introspective lyrics and odd little curveballs, that they manage to feel both comfortingly familiar and utterly refreshing simultaneously. The harmonies, when they arrive, are delicious, and Thiele injects an epic vibe in places that amps the songs up without ever approaching cheesy territory. "Fool Again" is a highlight; the song is a human journey, an evolution of knowledge that most of us experience. Apparently, these two make magic together and there's every chance that a lot of people will enjoy it.

Production	9
Lyrics	8
Music	8
Vocals	9
Musicianship	8

SCORE: 8.4

Hark! En Co

Contact: harke.j@hetnet.nl
Web: harkejan.nl
Seeking: Label, Production
Style: Pop, Rock, Folk, Classical

This is interesting. Harke Jan van der Meulen is a composer who studied English at the University of Amsterdam, taking lessons in composition from Martijn Padding and Daan Manneke. He then decided to devote himself to combining literature and music. So there are very folky, storytelling elements to the songs on his website—think Jethro Tull and Fairport Convention, as well as '60s psychedelic rock bands such and the Strawberry Alarm Clock. There's a bit of later-era Beatles influence in there too, and it all combines to create something endearingly sweet if not as other-worldly as the artist might have hoped. No matter—the songs are fun and dripping in self-awareness so there's much to love.

Production	7
Lyrics	7
Music	8
Vocals	7
Musicianship	8

SCORE: 7.4

Anna Duboc

Contact: info@goldnotemusic.com
Web: annaduboc.com
Seeking: Label
Style: Indie Pop

Anna Duboc got an early start, writing and co-producing the song "One Touch" with Juan Ariza (Harry Styles) when she was just 14. In the following years, Duboc managed to generated 45 million streams, which is no mean feat. She's still only 17, four years from drinking age, and yet she's writing songs like a pop veteran. There's real pain in her voice when she songs about a "Sinking Feeling," while "Poetry" sees Duboc longing for the sort of love that her genre predecessors have been singing about for decades. It's scary to think about how good Duboc could be in a few years, but even now, right in this moment, there's a lot to admire. Duboc is clearly at the start of what should, at the very least, be a fun journey.

Production	7
Lyrics	8
Music	7
Vocals	8
Musicianship	7

SCORE: 7.4

Music Connection's executive committee rates recorded music on a scale of 1 to 10. Number 1 represents the lowest possible score, 10 represents the highest possible score.
A final score of 7 denotes a solid, competent artist. For more information, see Submission Guidelines on the next page.

Lisa Jean Moran

Contact: lisa.jean.moran@gmail.com
Web: lisajeanmoran.com
Seeking: Label, Booking
Style: Singer-Songwriter

There's not a lot of information about Lisa Jean Moran out there, which is actually quite nice because we're left to rely solely on the music. We do know that, after looking at her merch store, she produces her own 'zine, which is fascinating. But the music is gorgeous. There are elements of Tori Amos and even a bit of Kate Bush about her piano-driven songwriting and storytelling. Each song is poetry set to music; eminently listenable and quite breathtaking. She knows how to write a melody that enhances the song rather than smothers it, and that's impressive. But it's the full package that makes so much sense. Moran is a gifted singer and perfomer, gloriously expressive, and that's plenty.

Production 7
Lyrics 8
Music 8
Vocals 8
Musicianship 7

SCORE: 7.6

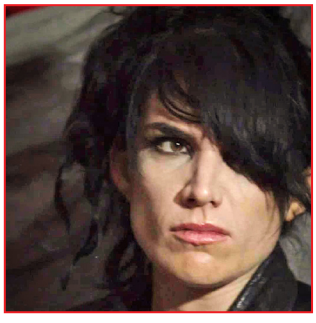
Congenial Crime

Contact: camarbo@gmail.com
Web: congenialcrime.com
Seeking: Label, Booking
Style: Rock, Alternative Rock

The guitar-heavy intro at the start of "Phenom" is enough to confirm that Charlottesville, VA band Congenial Crime can play. There's a groove-led, crushing weight to the music that doesn't quite venture into stoner/doom metal territory but it does bring to mind harmony heavy bands such as Alice In Chains. They know when to let rip and when to pull back, and that restraint is impressive. "Take Me To Hell" recalls Canadian progressive thrashers Annihilator, and that's a wonderful thing. Overall though, Congenial Crime have found a sound that is very much their own. That's not easy to do in the overcrowded metal space but they've pulled it off. The name isn't great, but we can forgive that.

Production 7
Lyrics 7
Music 8
Vocals 8
Musicianship 7

SCORE: 7.4



Hana Piranha

Contact: misshanapiranha@gmail.com
Web: hanapiranha.com
Seeking: Review, Booking
Style: Alt-Rock

From her bio: "Hana Maria, the daughter of a Catholic priest, was born during a hurricane..." We're intrigued. The New Zealand-born, England-based singer-songwriter-multi-instrumentalist fronts the four-piece ass-kickers Hana Piranha. Hana prominently and frequently displays her chops as a violinist, which spikes the dramatics and gothic overtones that span throughout the music, while also channelling Eastern influences. "I Wanna Leave" is a razor blade, while "Azure," "Lorelai" and most others are downtempo and hooky, with a softer edge. Hana Piranha are linked with Not Saints, a sober recovery record label, supporting artists battling addiction.

Production 7
Lyrics 7
Music 8
Vocals 8
Musicianship 7

SCORE: 7.4

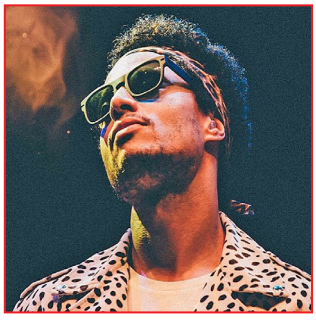
Asher Monroe

Contact: romenashe18@gmail.com
Web: ashermonroe.com
Seeking: Review, Booking, Publishing
Style: Pop

Top Ten Billboard charting artist Asher Monroe's music has amassed over 36 million global steams, and he counts Sir Elton John and Robbie Williams amongst his fans. His new album *Songs of the Century* is exactly what it says it is—some of the greatest songs ever written and recorded, given the Asher Monroe treatment. David Bowie's "Heroes" might well be the greatest song of all time, certainly top 10, and here it sounds very much like an Asher Monroe song. Ditto "Pure Imagination" from the beloved *Willy Wonka & the Chocolate Factory* movie, which has to be heard to be believed. That's a running theme; Monroe's ability to take genius and make it sound like Asher Monroe is actually very impressive.

Production 7
Lyrics 10
Music 7
Vocals 7
Musicianship 8

SCORE: 7.8



José James

Contact: hgriffin@shorefire.com
Web: Soundcloud.com
Seeking: Booking, Film/TV
Style: R&B, Soul

"Let's Get It," croons the soulful José James on his latest album *1978*'s opener—slow and sultry, and to be added after Barry White on the date night mix. Funky rhythm guitar and vintage synth sounds, combined with James' echoey falsettos hit just right. Tracks are sharp and intense, many inspired by faith, philosophy and spirituality—titles reference "Isis & Osiris," "Black Orpheus," "Place of Worship," and the themes James sings about reflect upon the morals of the stories. Most haunting is the heartbreaking piano ballad, "For Trayvon," in which we hear James plead, chilling, invoking Billie Holiday's "Strange Fruit."

Production 8
Lyrics 8
Music 8
Vocals 9
Musicianship 8

SCORE: 8.2

The Kings

Contact: leightonmedia@aol.com
Web: thekingsarehere.com
Seeking: Booking, Film/TV
Style: Rock

The Kings' seventh album release *The Longest Story Ever Told* is fittingly titled, as the longest running track on the album about "still rocking and rolling," and is driven by jumpy piano chops by Sonny Keys and Peter Nunn. Lead singer David Diamond kicks off "Nowhere to Go" with a high-pitch howl for this road trip jam, while songwriter-guitarist Mister Zero brings classic shred-dage. "A Rose for Your Stone" is steeped in Americana vibes with a welcome surprise accordion that lull the listener into contentment. An instant classic for the power pop believers and rock & roll fan.

Production 8
Lyrics 7
Music 8
Vocals 7
Musicianship 8

SCORE: 7.6

SUBMISSION GUIDELINES: There is absolutely no charge for a New Music Critique. We critique recordings that have yet to connect with a label or distributor. To be considered please go to musicconnection.com/get-reviewed. All submissions are randomly selected and reviewed by committee.

THE THIRD MIND

The Troubador *Los Angeles, CA*

Contact: nancysefton@gsmgmt.net
Web: thethirdmind.net
Players: Dave Alvin, guitar, vocals; Jesse Sykes, rhythm guitar, vocals; Victor Krummenacher, vocals; Michael Jerome, drums, percussion; Mark Karan, guitar, vocals; Willie Aron, keyboards

Material: Renowned roots-rocker Dave Alvin has cast his musical net farther than one would expect with The Third Mind. Currently touring on their second album, the band takes '60s folk, blues and pop tunes, and rekindles their improvisatory nature. For example, the legendary "East West" raga-style instrumental by The Paul Butterfield Blues Band is given the same exploratory treatment as the original, and girl group The Jaynetts' song "Sally Go Round The Roses" is given a 10-minute workout!

Musicianship: Every musician here was a seasoned veteran, including guitarist Karan (who's played in various Grateful Dead offshoots). His smooth-toned flowing lines were a perfect counterpoint to Alvin's overdriven and piercing leads. A veteran of indie aces Camper Van Beethoven, Krummenacher's bass kept the entire ensemble on point. Keyboardist Aron was super tasteful, providing spacey sound washes as much as occasional complex filigrees. Drummer Jerome was a rhythm wizard, upping the game by adding bongos and hand percussion, especially in the quieter moments. In short, a band of master musicians.

Performance: Launching into songs by The Electric Flag ("Groovin' is Easy") and Butterfield ("In My Own Dream"), Dave Alvin was an affable band leader, introducing the songs and then generally letting Jesse Sykes take over on the vocals. As the band would catch fire on each song's jams, she would step back to let the dueling guitarists take over. Her voice is a bit unconventional, it's got a steely high quaver to it while still retaining conviction, like barbed wire dipped in honey. The aforementioned Jaynetts cover was a real showstopper, and the band's take on "East West" was phenomenal, with 'round robin' solos. The one original in the mix, the ethereal Sykes-penned "Tall Grass," featured some beautiful keyboards by Aron. Karan's time with Bob Weir's band made the chestnut "Morning Dew" a shoo-in to cover, and it's psychedelic possibilities were suitably mined, sealed over with Sykes' impassioned vocal. Their last encore song was a BLAZING version of Dylan's "Highway 61," with Alvin singing (most of) the verses.

Summary: The Third Mind is a delight to anyone appreciating top-level musicianship. It's an absolute joy to see band members actively listening to each other while expanding the jamming potential of classic folky tunes. And I never thought I'd be seeing Dave Alvin using feedback on his guitar leads! **– *David Arnson***

PHOEBE KATIS

The Hotel Café *Hollywood CA*

Contact: phoebekatismgmt@gmail.com
Web: phoebekatismusic.com
Players: Phoebe Katis; Nico Franc; Sophie Holohan; Elizabeth Woolf; Rachel Gonzalez; Dylan Chambers; Theresa Curatolo; Posey LaFluer; Courgette; Rainee Blake; M'Lynn Musgrove; Georgia Parker; Hollie Hammel

Material: This show was a benefit concert in support of two great charities: One, The American Foundation for Suicide Prevention, that deals with not only the detrimental aftermath of suicide, but also with mental health issues that affect families and friends with research and education; And two, The Shelter Partnership, a local charity that combats the homeless crisis.

Musicianship: All the musicians on the list above selflessly donated their time and efforts to these two great causes. It was a night of singer-songwriter music that swept the audience off their feet; one performer after another. Top notch musicianship graced the Hotel Café's second stage as each musician had two songs to impress and leave their mark on the audience. And they all did! Magnificent play by all; some singing, some playing guitar, some playing keyboards, a group at one point; they all showcased their talent for two worthy causes.

Performance: There was a buzz in the air that night. The room was packed. The drinks were flowing. The music was great and everyone was having a fanciful time. One performer after another came up and played their best tunes for the audience and the audience ate up every minute of every song. Great camaraderie between the musicians gave everyone the sense that this was a huge family coming together in support of these worthy causes.

Summary: The following is a list of the performers who played at the Hotel Café this night. If you're into cool, singer-songwriter tunes that melt your heart and warm your soul, feel free to visit and support all of these great artists!
Phoebe Katis, @phoebekatis; Nico Franc, @nicofranc; Sophie Holohan, @sophie.holohan; Elizabeth Woolf, @ewoolf; Rachel Gonzalez, @rachelgonzz; Dylan Chambers, @dylan_chambers; Therese Curatolo, @reesetea; Posey La Fluer, @pocketfullofposeys; Rainee Blake, @raineeblake; M'Lynn Musgrove, @mlynnsta; Georgia Parker, @itsgeorgiaparker; Hollie Hammel, @holliehammel **– *Pierce Brochetti***

The 5 Spot *Nashville, TN*

Contact: johnburrmusic@gmail.com
Web: jpburr.com
Players: J.P. Burr, guitar, vocals; Matt Burhans, guitar; Weston Stewart, guitar; Marshall Carlson, bass; Phil Leon, drums; Gabe Klein, keyboards

Material: John Patrick Burr, better known as J.P. Burr, grew up in Burns, TN. Thus, it makes sense that his sound is rooted in country, the blues, and popular rock. Airtight songcraft revolves around blazing guitar bridges, and choruses that beg you to sing along. A six-person backing crew allows for a multitude of textures and feelings. Songs such as "Band Tee Shirt" and "You Could Be Everything" make female followers swoon. "California" is a pitch-perfect tribute to The Golden State, and a countrified version of Bryan Adams' "Run To You" provides the ultimate crowd pleaser.

Musicianship: Having already carved a path as a studio musician, Burr only recently shifted focus back onto himself. The secret of his brilliance, however, is out. He's opened for numerous megastars, including Dwight Yoakam, Luke Combs, and Ashley McBryde. Subsequent notoriety has evidently followed, as an enthusiastic Thursday night crowd suggests. He's also attracted some of the best players around; his supporting musicians are beyond stellar. For his part, Burr constantly switches between acoustic and electric guitars, both of which he's equally comfortable strumming.

Performance: Besides displaying first-rate material and possessing marvelous chops, Burr has his stagecraft down to a science. He knows precisely how long to speak between songs, prefacing each with a quick explanation of when or how they were written. Candid moments, such as asking the keyboard player for some "intermission music" after admitting he almost began playing the wrong tune, come off as genuine even if they're scripted. Burr also takes time to shine the spotlight on his fellow travelers, allowing band members to take the lead in turns and show off their skills during a thunderous jam.

Summary: J.P. Burr remains unsigned, yet one can only imagine it's no more than a matter of time before that changes. With radio-ready hooks, a face built for the camera, a stellar gaggle of talent bringing his vision to life, a full-length recording on the way, and an audience eager for more, this newcomer seems destined for a long and fruitful career. – ***Andy Kaufmann***

The Troubadour *West Hollywood, CA*

Contact: justinc@bighassle.com
Web: themossband.com
Players: Tyke James, vocals, guitar; Addison Sharp, guitar; Brierton Sharp, bass; Willie Fowler, drums; Katlyn Numbers, keyboards

Material: It's hard to pin down The Moss to one genre and, just to highlight that fact, we'd consider them a blend of hard rock, punk, grunge and pop. It's the Sex Pistols with a sugary sheen and a rock lean. The music is crunchy and reminiscent of early to mid-'70s Rolling Stones but with a sharp edge. One of the songs had mild country vibes with solid vocal melodies. The tunes were likeable, and they had the audience swinging, swaying and singing throughout.

Musicianship: There was nothing fancy going on regarding the musicianship, but everyone had their parts down and the arrangements sounded great. Fowler was solid on the drums, was Brierton Sharp on the bass. Numbers and Addison Sharp were the icing on this particularly tasty cake (keys and guitar, respectively), as James took control and wowed the audience.

Performance: This is where the band excelled. James is a consummate front man as he danced around, jumped, paraded and pirouetted his way into the hearts of everyone in attendance. A young Jagger, he was all over the place while keeping the rhythm and lead ticking along with the drumbeat. Also very animated was Brierton Sharp on bass and Numbers on keyboards. Vital to the sound, they seemed determined to have a riotous time.

Summary: Hailing from the state of Hawaii, The Moss is a very serious proposition. The show is superb and the music is hard, heavy and inviting. It caters to the audience, and the fans feel compelled to bounce the energy right back at the band. There was a great lighting show from the Troubadour crew, in support of the visuals and effects as they helped The Moss win over an already won crowd. The Moss is performing all over the U.S. on this tour run: Colorado, Utah, D.C., Pennsylvania, New York, Georgia and Tennessee just to name a few. – ***Pierce Brochetti***

PEYOTE UGLY

Sunset Tavern *Seattle, WA*

Contact: peyoteuglyseattle@gmail.com
Web: peyoteulgy.com
Players: Brennan Moring, synth, vocals; Elliot Preston, guitar, vocals; Sebastian Brown Glad, bass, vocals; Connor Johnson, drums

Material: Seattle's Peyote Ugly is a dreamy psyche-wave quartet that fuses shimmery vocals, spacy synths, and large, melodic guitar riffs with a smidge of indie-pop. Their musical stylings collide at a sweet spot of art rock where the proto-prog-psychedelia vertices of Pink Floyd's "Comfortably Numb" and Blue Oyster Cult's "The Reaper" (without the cowbell) meet the modern hallucinatory harmonics of Tame Impala's "The Less I Know the Better" and King Gizzard & the Lizard Wizard's "Slow Jam 1." Peyote's expansive soundscapes are well thought out and supported by rich lyrics that explore storylines with abstract, metaphysical themes.

Musicianship: Peyote Ugly balances their ethereal music with power-driven precision. The band's instrumentation is excellent. Brennan Moring's soaring synths and Elliott Preston's ambient guitar riffs create sharply crafted serene musical scenes. Moring and Preston's lofty psych-rock melodies flow organically but are grounded by Sebastian Brown Glad's deep basslines and Connor Johnson's intricate drumming techniques. Brennan, Elliott, and Sebastian also take turns with vocal duties (lead and backing) and skillfully place their low to high ambient timbres so that each voice remains distinct and clear in the live mix.

Performance: Peyote Ugly stepped up to the Sunset Tavern stage to perform as part of a benefit show for breast cancer awareness. After taking a moment to thank their audience for supporting an important cause, the four-piece drifted into the echoey, flanged-out "Wormwood" from their 2022 release *Double Vision*. Peyote's intangible connection with one another as well as the crowd was apparent as they moved further into their set with a few more consciousness-expanding songs from *Double Vision*, the dark airy beauty of "Mutiny" and the solid diaphanous sounds of "Tea Leaves." Peyote Ugly ended their show with another round of fanciful sounds, the soul-stirring "Myopia" and the hypnotic "Palo Santo."

Summary: Peyote Ugly is a dazzling psychedelic-leaning band with a subtle yet powerful stage presence that sneaks up to encapsulate concertgoers in their trippy world filled with transcendental tales. The four-piece have an effortless ability to pull forth the best elements of experimental rock and present them with an energetic, contemporary slant. Their passion for creating mind-expanding music is noticeable when they are on stage, a formidable act with huge promise. Check out Peyote Ugly playing shows in the Pacific Northwest and look for new music soon! ***– Megan Perry Moore***

SAMMY RAE

Novo Theater *Los Angeles, CA*

Contact: danielle@stuntcompany.com
Web: sammyrae.com
Players: Samantha Bowers, vocals; Sabastian Chiriboga, drums; James Quinlan, bass; Will Leet, guitar, keys; Myra Moon and Kaya Kulu, backing vocals; Max Zooi, sax, keys; Kellon Anderson, sax

Material: Sammy Rae and Friends' music is a bit diversified. It actually comes off as "Play" music; as in Broadway plays. It's very circus(y) with little resolve in the music. It kind of leaves you hanging and lets you resolve it on your own; inside your head, maybe. It works, though. Just ask the near 1,500 people who showed up to watch the show. Influenced by rock, jazz, blues, R&B and classic rock, it's no wonder the music had so many directions, and Rae used all of them.

Musicianship: The musicianship was superb. Top-notch musicians coming together always has a great impact on the outcome. The music was inspirational. You could tell it was coming from the heart. It came off as very improvised, as if every show would have a different outcome depending on who was on fire that day. That night, everyone was on fire. From the sax to the drums, to the keys and vocals; everyone was on. Kudos to Quintan and Chiriboga for holding down the rhythm section and letting everyone else do their thing.

Performance: The performance was great. Rae had the audience dancing and screaming and yelling at the top of their lungs. It was like watching a "Simon Says" event with 1,500 attendees. Rae had complete command of the audience and she took full advantage of it. With exceptional vocals and a fun loving attitude, she took everyone on an airplane ride and didn't let up until the very end. And with a little input from the sound and lighting crew at the Novo, everything went off without a hitch.

Summary: There is so much chemistry, camaraderie and harmony in the Sammy Rae and Friends team, that if things were to go wrong, someone would pick up the slack and none would be the wiser. Working on their first, full-length album, Sammy Rae and Friends was a fun evening of great music for the whole family. They had a few shows left here in the States, before entertaining all over the U.K., Ireland and the Netherlands. They've been back since the new year, so don't miss them. ***– Pierce Brochetti***

YOUNG GUN SILVER FOX

LEAH LEAH CONCIALDI

The Troubadour *West Hollywood, CA*

Contact: Leah Concialdi @ DL Media, Inc., leah@dlmediamusic.com
Web: younggunsilverfox.com
Players: Andy Platts, lead vocal, keys; Shawn Lee, guitar, backing vocal; Paul Housden, bass, backing vocals; Adrian Meehan, drums; Alex Young, flute, tenor sax; Tristan Hurd, trumpet; Nick Crane, trombone

Material: Kicking of their U.S. tour by sharing selections from *West End Coast* (2015), *AM Waves* (2018), *Canyons* (2020), and their latest album, *Ticket to Shangri-La* (released in December 2023), Young Gun Silver Fox did not disappoint. Easing into their performance with a rhythmic keyboard intro, and smooth Doobie Brothers-meet-Fleetwood Mac stylings, the group played for over 90 minutes for a sold-out crowd at the legendary Troubadour, delivering an incredibly tight band sound and endless grooves for the packed house of passionate aficionados.

Musicianship: Fabulous vocal unison, smooth voicings, and a stellar horn section kicked things off with new track "Still Got it Goin' On" before elegant vocals unfolded on the upbeat bop, "Kids." "West Side Jet" (another new one) brought a Jamiroquai-feeling start with a great Shawn Lee (producer-composer-multi-instrumentalist) guitar solo, who also added palpable, grungy sound in his solo on "Midnight in Richmond." "Long Distance Love Affair" delivered an incredible bass feel and lovely falsetto from Adam Platts (of Mama's Gun), along with a more ethereal solo from Lee. The group transitioned to a fuller sound before kicking into full-on disco mode with "Rolling Back." Their songwriting brings a tasty flow, seamlessly blending words and melody.

Performance: Seemingly enjoying every moment, the group had a beautifully polished sound and delivery, using syncopated decoration, gorgeous harmonic blends, and perfect funk-feeling bass and drum lines (including a molasses pull on the pocket on "Winners"). Not taking things too seriously, they included catchy refrains and were quick to jump into shameless clapping and sing-along moments with their audience, adding to the energetic atmosphere of the room.

Summary: Shifting between elements of R&B, funk, disco, old-school rock, and sprinklings of smooth jazz, this band is badass. They bring a powerful blend of fresh and comfortably familiar sound and a fantastic combination of classic sound and youthful exuberance. Young Gun Silver Fox is all about the groove. Period. Bring your dancing shoes and get ready to boogie, along with a stank face to give a nod to the incredible solos. Funky, vibey, mood-making deliciousness. **– *Andrea Beenham***

CIRCLE THE EARTH

SIR Studios *Los Angeles, CA*

Contact: jdelmiller@gmail.com
Web: circletheearth.band
Players: Khadia Handon, vocals; Kazuki Tokaji, guitar; Michael McBay, founder; Sandro Feliciano, drums; Sandy Chao Wang, keyboards

Material: Circle the Earth is a multicultural, cohesive collective, similar to what would happen if P!nk joined Linkin Park. Energetic and emotionally driven, speaking their truth, Circle the Earth brings vibrant modern rock from the City of Angels. Playing in a room with state-of-the-art TV and music production equipment, this band performed new-to-recent music. For example, "Maniac on Mute" is about leaving one's past misfortunes where it's at, and not allowing it to have a say in their present nor future. However, songs like "Dead" allows lead singer Khadia to flex her rap capabilities, shifting from rock to soul. And "Pick Your Poison" is synthy with heavy guitar and stylistic elements, one of the songs that finished their set.

Musicianship: Khadia Handon has a distinct, colorful vocal tone, which helps complement her bandmates' strengths. Kazuki Tokaji handles guitar work like a pro, while Sandro Feliciano maneuvers effortlessly around his drum kit and Sandy Chao Wang plays wonderfully on his Roland keyboard. Operating as a team, and not a group, Circle the Earth possesses professionalism like veteran musicians.

Performance: Circle the Earth is an entertaining female-fronted collection of musicians, bringing an eclectic vibe that fires up an emotional connection with their audience. This ensemble comes from all over the world, and their love for music exudes a sense of belonging. No matter where you may be from on this planet, there is someone in this band to connect and identify with.

Summary: Some acts just got "it," and this is one of them. The group's forthright attitude on stage and off is about ethnic inclusion, cultural understanding, international cooperation, personal integrity, and spiritual awareness. Driven by purpose and passion, Circle the Earth is poised for more levels of success. **- *Adam Seyum***

MUSIC CONNECTION Directory of Recording Studios

Now expanded for 2024, this is an exclusive nationwide list of professional recording studios. All information below is verified by the listees. To receive thousands of free industry contacts, visit musicconnection.com/industry-contacts.

ALABAMA

DAUPHIN STREET SOUND
651 Dauphin St.
Mobile, AL 36602
251-378-8028
Email: info@dauphinstreetsound.com
Web: facebook.com/dauphinstreetsound
Basic Rate: Call or email for rates

FAME STUDIOS
603 E. Avalon Ave.
Muscle Shoals, AL 35661
256-381-0801
Email: info@famestudios.com
Web: famestudios.com
Format: Pro Tools and vintage analog
Basic Rate: please call for info

RIVERLAND RECORDING STUDIOS
513 Talucah Rd.
Valhermoso Springs, AL 35775
256-683-1740
Web: facebook.com/riverlandrecording
Format: Alesis HD 24, Pro Tools LE
Basic Rate: $65/hr to $80/hr. Contact us

SOUND CELL/SMITH MUSIC GRP, INC.
601 Meridian St.
Huntsville, AL 35801
256-539-1868, 800-933-2688
Email: soundcell@soundcell.com
Web: soundcell.com
Format: Pro Tools
Basic Rate: please call for info

SOUND OF BIRMINGHAM RECORDING
3625 5th Ave. S.
Birmingham, AL 35222
205-595-8497
Email: don@soundofbirmingham.com
Web: soundofbirmingham.com
Contact: Don Mosley
Basic Rate: please call for info

ALASKA

10TH PLANET RECORDING STUDIO
P.O. Box 10114
Fairbanks, AK 99710
907-488-8658
Email: 10planet@mosquitonet.com
Web: 10thplanet.com
Contact: R. Ford or P. Fitzgerald
Format: digital
Basic Rate: please call for info

ARIZONA

1ST CHOICE STUDIO
650 N. 157th Dr.
Goodyear, AZ 85338
623-234-1787
Email: info@billkeis.com
Web: billkeis.com/producer
Contact: Bill
Format: digital
Basic Rate: call for rates

ALLUSION STUDIOS ᵒ
248 W Elm St.
Tucson, AZ 85705
520-622-3895
Email: contact@allusionstudios.com
Web: allusionstudios.com

BRICK ROAD STUDIOS
7430 E Butherus Dr,
Scottsdale, AZ 85260
480-788-3573
Email: scott@brickroadstudio.com
Web: brickroadstudio.com
Contact: Scott Leader, Mark DeCozio
Format: call for info
Basic Rate: $500/day, $85/hr., flat rate available

COSMIC SOUP RECORDING
Phoenix, AZ
480-331-7687
Email: mail@cosmicsouprecording.com
Web: cosmicsouprecording.com, facebook.com/cosmicsoupaz
Contact: Jeremy Daniel
Studio: ProTools. Equipment available on website.
Studio Rate: Contact for more information.

EPICENTRE RECORDING STUDIO
104 E. Pierce St.
Phoenix, AZ 85004
480-270-2221
Contact: Joe Bauman, Owner
Email: Joe@epicentre-recording.com
Web: epicentre-recording.com
Format: 24 Track Hybrid for digital and analog audio

THE FOCUS RITE ROOM
Mesa, AZ
480-359-7267
Email: thefocusriteroom@gmail.com
Web: thefocusriteroom.com

FULL WELL RECORDING STUDIO
1718 N. 17th Ave.
Phoenix, AZ 85007
602-367-1342
Email: bolenbach@gmail.com
Web: fullwellrecording.com
Contact: Mike Bolenbach
Format: Pro Tools HD, 24 track 2 inch analog
Basic Rate: please call for info

LUNA RECORDING STUDIO
4500 E. Speedway Blvd., Ste. 86
Tucson, AZ 85712
520-260-7576
Email: producer@lunarecording.com
Web: lunarecording.com
Contact: George Nardo
Format: Pro Tools HD
Basic Rate: Please contact us

PLATINUM STUDIOS, LLC
(480) 430-4685
1628 East Southern Ave, Suite 9 #323
Tempe, AZ 85282
Web: platinumstudiosllc.com
Email: sean@platinumstudiosllc.com

PRECISION TUNE STUDIOS
3300 S. 8th Ave, STE L
Yuma, AZ 85365
(928) 261-9167
Web: precisiontunestudios.com
Email: sessions@precisiontunestudios.com

SALTMINE STUDIO OASIS, THE
48 S. MacDonald St.
Mesa, AZ 85210
480-220-4007
Email: info@thesaltmine.com
Web: thesaltmine.com
Contact: Don
Format: digital and analog

ARKANSAS

BLACKWATER RECORDING STUDIOS
Cabot, AR 72023
501-424-9017
Email: blackwat@blackwaterstudios.com
Web: facebook.com BlackwaterRecordingStudios
Contact: Michael Sharpe
Basic Rate: call for rates

BLUE CHAIR RECORDING STUDIO
159 Ray Sowell Rd.
Austin, AR 72007
501-605-8489
Email: darianbluechair@gmail.com

CRYSTAL RECORDING STUDIOS
2307 Brandon Rd.
Bryant, AR
501-681-7935
Email: ray@crystalrecordingstudios.com
Web: crystalrecordingstudios.com
Basic Rate: please call for info

EAST HALL RECORDING
4210 N. Salem
Fayetteville, AR
479-582-3278
Email: info@easthall.com
Web: easthall.com, facebook.com/easthallrecording
Basic Rate: $250/4hr., $400/8hr.

RANEY RECORDING STUDIO
P.O. Box 17
110 S. Front St.
Drasco, AR 72530-9282
870-668-3222
Email: jonr@raneyrecordingstudio.com
Web: raneyrecordingstudio.com

WOLFMAN STUDIOS
26 Flag Road
Little Rock, AR
501-812-8071
Email: wolfmanrecordingstudios@gmail.com
Web: facebook.com/WolfmanStudios
Basic Rate: $35/hr. weekend, $25/hr. weekly, $40/hr. remote

CALIFORNIA / NORTHERN

25TH STREET RECORDING
25th & Broadway
Oakland, CA
510-788-4089
Email: info@25thstreetrecording.com
Web: 25thstreetrecording.com

ALIEN PRODUCTIONS STUDIOS
4100 Wayside Ln., Ste. 120
Carmichael, CA 95608
916-483-9988
Email: alienproductions11@gmail.com
Web: jknorthrup.com
Contact: Jeff Northrup
Format: digital recording, mixing, mastering and music production
Basic Rate: $40/hr., $300/8hr. block

BLUE SEVEN AUDIO
Central Fremont
Fremont, CA 94538
650-766-7212
Email: csc@bluesevenaudio.com
Web: facebook.com/bluesevenaudio
Contact: Chris
Format: Pro Tools HD3
Basic Rate: call for rates

DIFFERENT FUR STUDIOS
3470 19th St.
San Francisco, CA 94110
415-628-4060
Email: differentfurinfo@gmail.com
Web: differentfurstudios.com
Format: SSL 4048e, Protools 10, Studer A827
Basic Rate: please contact for rates

THE DOCK STUDIO
Sacramento, CA
916-403-1018
Email: book@thedockstudio.com
Web: thedockstudio.com
Format: See website for equipment list

THE GRILL RECORDING STUDIO
4770 San Pablo Ave.
Emeryville, CA 94608
510-228-1000
Email: info@thegrillstudios.com
Web: thegrillstudios.com

GULCH ALLEY STUDIO
1407 Bush St.
San Francisco, CA 94109
415-226-9935
Email: gulchalley@gmail.com
Web: gulchalley.com

HYDE STREET STUDIOS
245 Hyde St.
San Francisco, CA 94102
415-441-8934
Email: info@hydestreet.com
Web: hydestreet.com
Format: digital and analog, 24 tracks
Basic Rate: call for info

LAUGHING TIGER
1101 E. Francisco Blvd, Suite A
San Rafael, CA 94901
415-485-5765
Email: ari@laughingtiger.com
Web: laughingtiger.com

LIGHTRAIL STUDIOS
672 Toland Place
San Francisco, CA 94124
415-964-0264
Email: info@LightRailStudios.com
Web: lightrailstudios.com

MIDDLERIDGE STUDIOS
V6 Ranch
Parkfield, CA 93451
805-610-8471
Email: middleridgestudio@gmail.com
Web: middleridgestudio.com

ONE ON ONE RECORDING
5253 Lankershim Blvd.
North Hollywood, CA 91601
818-275-6352
Email: info@oneononerecording.com
Web: oneononerecording.com

PRAIRIE SUN
P.O.Box 7084
Cotati, CA 94931
707-795-7011
Email: admin@prairiesun.com
Web: prairiesun.com

PRICETONES
3200 N. South Fernando Blvd. Suite 27
Burbank, CA 91504
323-673-8663
Email: sean@pricetones.com
Web: pricetones.com

PYRAMIND STUDIOS
39 Jeff Adachi Way
San Francisco, CA 94103
415-896-9800 x 226
Contact: Greg Gordon, Nick Romero
Email: info@pyramind.com
Web: pyramind.com

SAN FRANCISCO SOUNDWORKS
415-503-1110
Email: booking@sfsoundworks.com
Web: sfsoundworks.com

SKYLINE STUDIOS
5427 Telegraph Ave., Suite M
Oakland, CA 94609
510-984-2484
Email: info@skylinestudios.com
Web: skylinestudios.com

SKYWALKER SOUND
P.O. Box 3000
San Rafael, CA 94912 510-984-2484
Email: info@skysound.com
Web: skysound.com
Contact: Leslie Ann Jones

STUDIO 132
Oakland, CA 94611
415-601-5-77
Email: info@studio132.com
Website: studio132.com
Contact: BZ Lewis
Basic Rate: $100 per hour, project budgets as well
Info: ProTools HDX, Dolby Atmos 7.1.4, Emmy Award winner

TARPAN STUDIOS
1925 E. Francisco Blvd. Suite L
San Rafael, CA 94901
415-485-1999
Contact: Narada Michael Walden
Email: kimrea@tarpanstudios.com
Web: tarpanstudios.com

TINY TELEPHONE OAKLAND
415-819-1960
5765 Lowell St.
Oakland, CA 94608
Web: tinytelephone.com
Booking/Info: jv@tinytelephone.com

WORKING TITLE RECORDING STUDIOS
863 Woodside Way
San Mateo, CA 94401
415-819-5465
Email: forrest@workingtitlerecordingstudios.com
Web: workingtitlerecordingstudios.com

CALIFORNIA / SOUTHERN

17TH STREET
1001 W. 17th St.
Costa Mesa, CA 92627

COMPILED BY ROBIN ROSE

949-680-6568
Email: 17thstrecords@gmail.com
Web: 17thstreetrecordingstudio.com

4TH STREET RECORDING
1211 4th St.
Santa Monica, CA 90401
310-395-9114
Email: info@4thstreetrecording.com
Web: 4thstreetrecording.com
Contact: Kathleen Wirt
Format: digital and analog, 24 tracks
Basic Rate: $75-100/hr (includes assistant or engineer)
Gear: API 3224 Console, Protools Ultimate HDX, Studer A827, Protools HD3, (4) Neve 1066, (4) Focusrite, (2) Telefunken V72, (2) Maag PreQ4,(2) Maag EQ4, (2) UREI 1176, (2) LA3A, (4) SPL Transient Designers, Generic 1031s, Yamaha NS10s, Lexicon, Yamaha, DBX, Drawmer, Mics: Neumann U-67, (2) U-87s (2) K-84s, (2) AKG 414s, (2) Coles 4038s, Royer R121, AEA N22, Shure, Sennheiser.
Special Services: Pro Tools and analog recording. Superb sound design, Yamaha C7 grand piano, Hammond organ w/ Leslie, Rhodes. Great drums too.
Clients: Weezer, Daniel Caesar, Muse, Kesha, LP, The Neighbourhood, Solange, Vintage Trouble, The Beach Boys, SZA, K-Flay, Andre 3000, Chris and Rich Robinson, George Clinton, Incubus, No Doubt, Fiona Apple, Nelly Furtado, Hoobastank, Bryan Ferry, Jack's Mannequin, Jim Carrey, Steve Martin, Weird Al Yankovic, Ben Harper, Tom Freund, Andrew McMahon in The Wilderness, Kali Uchis, Betty Who, Tom Freund, Ben Harper, Billy Joe Shaver, Sly Stone.
Comments: Right off 3rd Street Promenade and the ocean. 26 hotels in walking distance. "Top 10 US Studios Under $100/hr." Performing Songwriter Magazine. "One of LA's 17 Temples of Sound," Hollywood Reporter

AAA JIMMY HUNTER'S CAZADOR RECORDING OF HOLLYWOOD, CA
A top producer's private facility ready to serve you! Great live drum room with a world class in-house drummer /ProTools HD6 (fat rig) / Neumann mic/ 5000 song experience since 1986
Los Angeles, CA 90048
323-655-0615
Email: jimmy@jimmyhunter.com
Web: jimmyhunter.com
Original Music Web: jimbojamz.com
Contact: Jimmy Hunter, owner/producer/ engineer/drummer/vocalist/vocal coach
Format: State of the Art Pro Tools 10 HD6
Basic Rate: Call for a free consultation
Clients: Many song with all of these: Todd Stanford, Brian Barnhouse, Bobby Barth, Stacey Evans, Ben Forat, Crimson Crout RIP, Savannah Phillips, Carl (Cix Bits) Summers, Dee Archer, Steve Warnick RIP, Dr. Gary Abrams (Dr; Alias), Ivy Lite Rocway, Carol Casey, Kozz Kosinski. Also multi song collaborations with Nick Turner and Glen Aliano.

AB AUDIO VISUAL
Huntington Beach, CA 92615
714-962-8911
Gmail: abaudio01@me.com, Erik.ABaudio@ gmail.com
Web: abaudio.com
Contact: Arlan Boll, Erik Lapporte

ABET MUSIC
411 E. Huntington Dr., Ste. 170-372
Arcadia, CA 91006
626-303-4114
Email: info@abetpublishing.com
Web: abetmusic.com
Contact: Aeron Nersoya
Format: digital and analog, 96 tracks
Basic Rate: $355/hr.

ADAMOS RECORDING
5811 Westminster Ave.
Westminster, CA 92683
714-897-8886
Email: adamos.recording@verizon.net
Web: adamosrecording.com
Format: digital and analog
Basic Rate: please call for info

ADVENTURES IN MODERN RECORDING
West Hills, CA
310-709-9645
Email: amrdaniell@gmail.com
Web: adventuresinmodernrecording.com
Contact: Daniell Holcomb
Format: Digital/Analog hybrid, Pro Tools
Basic Rate: call for rates

AFTER HOURS RECORDING CO.
1607 Victory Blvd., Ste. F
Glendale, CA 91201
818-246-6583
Email: arecording@netzero.net
Contact: Bill
Format: digital and analog, 16 tracks
Basic Rate: $35/hr.

ALLIED POST
1158 26th St., #272
Santa Monica, CA 90404
310-392-8280
Web: alliedpost.com
Contact: Woody
Format: digital and analog
Basic Rate: call for info

AMERAYCAN RECORDING STUDIOS
5719 Lankershim Blvd.
North Hollywood, CA 91601
323-465-4000
Email: info@paramountrecording.com
Web: paramountrecording.com
Format: digital and analog, 96+ tracks
Basic Rate: call for daily lockout rates

ANDY CAHAN-DEMO DOCTOR
Cathedral City, CA
818-489-4490
Email: andycahan@gmail.com
Web: allentertainment.net
Contact: Andy
Format: digital and analog, 24+ tracks
Basic Rate: please call for info

ARDENT AUDIO PRODUCTIONS
22122 S. Vermont Ave., Unit E
Torrance, CA 90502
310-782-0125
Email: rwenzelaap@gmail.com
Web: ardentaudioproductions.com
Contact: Rich Wenzel
Format: Pro Tools Ultimate
Basic Rate: call for rates

ATRIUM MUSIC
P.O. Box 2627
Pasadena, CA 91102
626-529-3066
Email: info@atriummusic.com
Web: atriummusic.com
Contact: Josh Young, Darian Cowgill
Format: digital HD, video-online offline/audio/ mixing/mastering 5.1
Basic Rate: call for info

AUDIO MECHANICS
1200 W. Magnolia Blvd.
Burbank, CA 91506
818-846-5525
Web: audiomechanics.com
Contact: John Polito
Format: digital and analog, 24 tracks
Basic Rate: please call for info

BG2 STUDIOS @ BEAT GARAGE
6860 Farmdale Ave
Los Angeles, CA 91605
818-358-0099
Email: scott@beatgarage.com, info@ beatgarage.com
Web: beatgarage.com
Contact: Michael Barsimanto
Services: Experienced, professional engineers. Live recording and overdubs.
Music Video Production. Podcasting.
Equipment list available on website.
Studio Rates: Starting at $30/hr. Available by appointment only.
Contact for more information.

Additional location:
5517 Cleon Ave.
North Hollywood, CA 91601

BALBOA RECORDING STUDIO
3129 Verdugo Rd.
Los Angeles, CA
Email: danny@balboarecordingstudio.com
Web: balboarecordingstudio.com

BANG ZOOM STUDIOS
1100 North Hollywood Way
Burbank, CA 91505
818-295-3939
Web: bangzoomstudios.com

Additional Locations:
4720 W. Magnolia Blvd.
Burbank, CA 91505
1150 W. Olive Ave.
Burbank, CA 91506

BARBER'S BASEMENT RECORDING SERVICES, THE
5717 North Figueroa Street
Highland Park, CA 90042
213-446-1423
Email: ed@barbersbasement.com
Web: barbersbasement.com
Contact: Ed Donnelly, Lead Engineer
Format: Pro Tools HD
Basic Rate: Please email for hourly, daily or flat rate projects

BASS KING MUSIC
13012 Haas Ave
Gardena, CA 90249
323-309-5145
Contact: Rudy Campbell, Charles Weathersby
Email: basskingmusic@gmail.com
Web: basskingmusicproductions.com
Format: Pro Tools
Clients: Christmas in Compton, Gordon (Levert) Lisa Fisher, Ava Cherry, Marques Houston, Mc Eiht, Shock G of Digital Undergound, Roscoe, kurupt, Mr.Tan
Basic Rate: please call or send an email
Services: record production, producing, film, and production deals. We accept unsolicited materials.
See website for demo submission for information.

BERNIE BECKER RECORDING & MASTERING
Pasadena, CA
626-782-5703
Email: hello@beckermastering.com
Web: beckermastering.com
Contact: Ryann Fretschel
Format: digital, analog, Atmos
Basic Rate: email for info

BIG CITY RECORDING STUDIOS
17021 Chatsworth St.
Granada Hills, CA 91344
818-366-0995
Email: paul@bigcityrecording.com
Web: facebook.com/BigCityRecording
Contact: Paul
Format: Digital with analog processing
Basic Rate: call for info

BIG SCARY TREE
Sunland CA
(213) 680-8733
Web: bigscarytree.com
Format: 2" Analog 24 track and 24 i/o protools, digital and analog, 64 tracks
Large vintage equipped tracking room
Vintage guitar and amp heaven
Analog to digital transfers
For inquiries contact: Jeb
Basic Rate: please call for info

BIG SURPRISE MUSIC
16161 Ventura Blvd., Ste. C #522
Encino, CA. 91436
818-613-3984
Email: info@carmengrillo.com
Web: bigsurprisemusic.com
Contact: Carmen Grillo
Format: digital, 128 tracks
Basic Rate: $75/hr.

BILL CORKERY STUDIOS
Studio for Creative Audio
1660 Hotel Cir. N., Ste. 107
San Diego, CA 92108
619-291-8090
Email: bcorkery@bcproductions.com
Web: bcproductions.com
Contact: Bill
Format: digital
Basic Rate: please call for info

BLACKGOLD STUDIO
6723 Greenleaf Ave Ste. A
Whittier, CA 90606
Email: hello@blackngold.studio
Web: blackngold.studio
Contact: Mike Altier
Format: 2 Rooms. Fully stocked live rooms and mixing rooms for all recording and mixing needs
Basic Rate: Monthly and Daily Rates available: Monthly Rates range from 180-500 a month.

BLUE RECORDER WEST
1709 Wilcox Ave.
Hollywood, CA 90028
424-259-3519
Email: thebluerecorder@gmail.com
Web: bluerecorders.com/west
Basic Rate: $160/hr/$1500/day room rate only (engineer not included)

BLUE RHODE STUDIOS
10626 Magnolia Blvd.
North Hollywood, CA 91601
323-842-0269
Email: studioblue12@gmail.com
Contact: Andrew De Lucia
Format: Pro Tools HD, Logic
*Email or call for free tour/consultation

BLUEPRINT MUSIC STUDIOS
(818) 874-3090
31143 Via Colinas #506
Westlake Village, CA 91362
Web: blueprintmusicstudios.com/
Email: info@blueprintmusicstudios.com
Basic Rate: Refer to website or contact through provided channels

BNM RECORDING STUDIO
Los Angeles, C.A, 91342
323-421-4037
Email: bnmrecordingstudio@gmail.com
Contact: Les Danglar
Format: Digital/Analog
Basic Rate: Refer to website or contact through provided channels

BOLEN SOUND PRODUCTIONS
4026 Tilden Ave
Culver City, CA 90232
310-594-6507
Email: bolensoundproductions@gmail.com
Web: bolensoundproductions.com
Contact: Brian Bolen
Format: Pro Tools
Basic Rate: $75 per hour; including engineer.

BOMB SHELTER REHEARSAL
7580 Garden Grove Blvd.
Westminster, CA 92683
714-240-7345
Email: britt@bombshelterrehearsal.com
Web: bombshelterrehearsal.com
Contact: Britt-Marie Trace, Owner/Manager
Format: Pro Tools
Basic Rate: For detailed rate info, see website

BOULEVARD RECORDING
6035 Hollywood Blvd.
Los Angeles, CA
323-337-6911
Email: info@boulevardrecording.com
Web: boulevardrecording.com

BREWERY RECORDING STUDIO
1330 W 12th St.
Los Angeles, CA
844-717-BREW
Email: booking@breweryrecording.com
Web: breweryrecording.com

CAPITOL RECORDING STUDIOS
1750 N. Vine St.
Los Angeles, CA 90028
323-871-5001
Email: booking@capitolstudios.com
Web: capitolstudios.com
Format: digital Pro Tools and vintage analog
Basic Rate: please call for info

CHALICE RECORDING STUDIO
845 N. Highland Ave.
Los Angeles, CA 90038
323-957-7100 Fax 323-957-7110
Email: sandra@chalicerecording.com
Web: chalicerecording.com
Format: digital and analog
Basic Rate: please call for info

CLEAR LAKE RECORDING STUDIOS
10520 Burbank Blvd.
N. Hollywood, CA 91601
818-762-0707
Email: contact@clearlakerecording.com
Web: clearlakerecording.com
Contact: Reut Feldman – General Manager, Eric Milos - Owner
Rates: Call for a personalized quote. For more affordable rates ask about recording in Studio B.
Format: Full band tracking with Pro Tools HDX or 24 Track Studer A827. Newly installed PMC 9.1.4 Dolby Atmos system.
Gear: Vintage Microphones, Vintage Trident 80b Console, Yamaha C7 Grand Piano, Hammond B3, Full Drum Kit, Selection of Amps and Guitars, Large Selection of outboard including: Neve 1073 sidecar, 3 Pultec EQP-1A, 2 Pultec MEQ-5, 3 UREI 1176, LA2A, Distressors, Tube Tech, Manley Labs.
Comments: With our impeccably tuned control room, large tracking room, first class facilities, and industry leading staff, we are the high end LA studio for the masses.

COCKPIT STUDIO
Avil Music Productions
21226 Ventura Blvd #208
Woodland Hills, CA
818-397-9849
Email: info@thecockpitstudio.com
Web: thecockpitstudio.com

THE COMPOUND STUDIO
Long Beach, Ca
Email: compoundstudio@gmail.com
Web: thecompoundstudio.com

COMP-NY
Glendale, CA 91201
323-989-1176
Email: info@companyhq.com

Web: behussey.com
Contact: Be Hussey
Format: Analog/Digital, Pro Tools Hd (24 in/32out). Large Format Neotek recording console. 2" analog. 1/4" analog.
Basic Rate: Contact for day rate

CONWAY RECORDING STUDIOS
5100 Melrose Ave.
Hollywood, CA 90038
323-463-2175
Email: Stacey@conwayrecording.com
Web: conwayrecording.com
Format: digital and analog
Basic Rate: please call for info

COSA NOSTRA STUDIOS
840 Hollywood Way,
North Hollywood, CA 91601
818-732-9118
Email: cosanostrastudiosla@gmail.com
Web: cosanostrastudios.com
Format: Pro Tools, Logic, Abelton, FL Studio
Gear: Neve 1073, Teletronix LA-2A, Neumann Microphones
Services: Tracking, Mixing, Mastering, Podcasting, Creative Music Space, Event Organizing and Venue, Listening Party Venue, Social Media Content Batching Venue

COSTA MESA RECORDING STUDIOS
711 W. 17th St., Ste. D10
Costa Mesa, CA 92627 949-515-9942
Email: Nick@CostaMesaStudios.com
Web: costamesastudios.com
Format: digital and analog
Basic Rate: $750
Specialties: ADR, AudioBooks, VO, Steinway B Concert Grand Piano, Music Production for Sync Phones answered 24/7 - Recording done right the first time. 3000 sqft. commercial facility in Newport Beach, CA. Composers and engineers on site. Busy no nonsense facility. 8 Platinum, 4 Gold, 7 Grammy nominations, 2 Grammy wins. Since 1999.

CUTTING EDGE STUDIOS
22904 Lockness Ave.
Torrance, CA 90504
310-326-4500, 818-503-0400
Email: info@cuttingedgeproductions.tv
Web: cuttingedgeproductions.tv

DAVES ROOM
8321 Lankershim Blvd.
North Hollywood, CA
818-925-6871
Email: davesroombooking@gmail.com
Web: facebook.com/DavesRoom.RecordingStudio

DAVE WATERBURY PRODUCTIONS
Laurel Canyon and Magnolia Blvd.
Valley Village, CA 91607
818-505-8080
Email: davewaterbury91607@yahoo.com
Web: davewaterbury.net
Contact: Dave
Format: Pro Tools HD.2
Basic Rate: call for info

dBu RANCH RECORDING SERVICES
310-413-0845
San Diego, CA
Web: dburanchrecorders.com
Email: dbunumber1@gmail.com
Notable Projects: The Black Eyed Peas, Five for Fighting, Motley Crue, Sixx AM, Mike Love, Chicago, Barry Manilow, Vitamin C, the History, Travel and Discovery Channels as well as TLC, among many many others.
Contact: Dusk Bennett Producer/Engineer
Format: Neve 8014, Studer A827 2", Pro Tools HDX Ultimate 2024, Ampex ATR800.

DBW PRODUCTIONS
Woodland Hills, CA 91367
818-884-0808
Email: dbw@dbwproductions.com
Web: dbwproductions.com
Contact: David Chamberlin
Format: digital, unlimited tracks
Basic Rate: $75/hr.

D.M GREMLIN STUDIOS
6053 Atlantic Ave.
Long Beach, CA 90805
866-334-4364
Email: studio@dm-gremlin.com
Web: dm-gremlin.com
Contact: Wendy Levin
Format: digital
Basic Rate: $35/hr., mastering starts at $50/hr.

DEPARTMENT OF RECORDING AND POWER
323 643-3532
Email: Jason@departmentofrecordingandpower.com
Web: departmentofrecordingandpower.com

DIAMOND DREAMS MUSIC
North Orange County
Carbon Canyon, CA 91709
909-393-6120
Email: diamonddreamsmusic@yahoo.com
Web: diamonddreamsmusic.com
Format: digital, unlimited tracks
Basic Rate: Please call us for a quote

D.O'B. SOUND
8531 Wellsford Pl., Ste. I
Santa Fe Springs, CA 90670
562-464-9456
Email: dobsound20@yahoo.com
Web: dobsoundstudios.com
Contact: Larry Ramirez, Derek O'Brien
Basic Rate: call for quote
Services: Full recording, Mixing and Mastering Studio, Video Production, 5 fully-equipped rehearsal rooms and guitar repair shop.

THE DOGHOUSE STUDIO
Dolorosa St.
Woodland Hills, CA 91367
818-929-2795
Contact: Rodger Carter
Email: doghousestudiola@gmail.com
Web: thedoghousestudio.com

DRAGONFLY CREEK RECORDING STUDIO
Malibu, CA 90265
310-753-2067
Email: chaspol@captonemusic.net
Web: dragonflycreekrecording.com
Contact: Charley Pollard
Format: Pro Tools HDX with 32 channels of analog I/O, Logic Pro
Basic Rate: Call for rates
Services: Studio is located on a private ranch and offers accommodations for bands/artists
Clients: Coldplay, Lady Gaga, 5sos, Bebe Rexha, Gordon Goodwin, and Neil Young.

DRUM CHANNEL STUDIOS
900 Del Norte Blvd.
Oxnard, CA 93030
866-439-7924
Email: support@drumchannel.com
Web: drumchannel.com
Contact: Papillon Zamprioli
Format: Analog and Digital
Basic Rate: Call for info

EARTHSTAR CREATION CENTER
505 Rose Ave
Venice, CA 90291
310-581-1505
Email: info@earthstarvenice.com
Web: earthstarvenice.com
Contact: John X Volaitis
Format: see website for equipment list
Basic Rate: call or email for info

EASTWEST RECORDING STUDIOS
6000 W. Sunset Blvd.
Hollywood, CA 90028
323-957-6969 Fax 323-957-6966
Email: candace@eastweststudio.com
Web: eastweststudio.com
Contact: Candace Stewart
Format: Analog and Digital
Rates: Call for Daily Rate or Block Bookings
Gear: 80 Chnl Neve 8078, 40 Chnl Neve Custom 8028, 40 Chnl Trident "A" Range, 64 Chnl SSL G +, Fairchild 670, Bricasti, EMI REDD 47 mic pre, GT Vipre Tube mic pre, Urie 1176LN, Teletronix LA-2A, Avalon AD2044, Pultec EQP-1A3, Lexicon 960L, AMS RMX16, GML 8200, AKG C12's, Neumann U67's, Neumann U47's, Neumann M50's, Telefunken ELA-M 251's, Sony C55p's, Coles 4038's, Royer R-121's. MKH-800's, AEA- 440
Services: Orchestra/band tracking, mixing, live performances, events in famous vintage studios. Private Lounges and Outside Deck
Clients: Frank Sinatra, Justin Timberlake, John Legend, Frank Ocean, Ariana Grande, Lady Gaga, John Mayer, The Beach Boys, The Mamas & the Papas, The Foo Fighters, The Red Hot Chili Peppers, Elton John, Demi Lovato, Justin Bieber, Shania Twain, Keith Urban, Weezer, Sum41, The Goo Goo Dolls, Blink-182, Third Eye Blind, Animal Collective, Jim James, Dawes, Madonna, Rihanna, Nas, Common, Miguel, Michael Buble, Metallica, Slayer, Faith Hill, U2, Fiona Apple, Akon, Bruce Springsteen, Dwight Yoakam, Rage Against the Machine, Jason Mraz, Ella Fitzgerald, Johnny Cash, Jimmy Cliff, Jerry Lee Lewis, Garbage, Muse, Iggy Pop, Bob Dylan, Whitney Houston, The Rolling Stones, Stone Temple Pilots, Foster The People, M83, Tina Turner, Stephen Stills and Neil Young.

ECHO BAR RECORDING STUDIO
7248 Fulton Ave.
North Hollywood, CA 91605
818-738-7320
Email: info@echobarstudios.com
Web: facebook.com/echobarstudios/
Contact: Erik Reichers, Bob Horn
Format: call for info
Basic Rate: call for info

EL CERRITO STUDIO
P.O. Box 625
El Cerrito, CA 94530
510-776-3623
Email: elcerritorecords@gmail.com
Web: elcerritorecords.com

ELDORADO RECORDING STUDIO LLC
150 East Providencia Ave.
Burbank, CA 91501
818-842-1855
Email: info@eldoradorecording.com
Web: eldoradorecording.com/contact

ELEVATED AUDIO
15216 Burbank Blvd, ste 102
Sherman Oaks, CA 91411
818-909-9029
Email: elevatedaudio@gmail.com
Web: elevatedaudio.com
Contact: Fran
Format: Digital, Analog, or both
Basic Rate: call for info, no walk-ins

ENCORE STUDIOS
721 S. Glenwood Pl.
Burbank, CA 91506
323-465-4000
Email: info@paramountrecording.com
Web: paramountrecording.com/studios/encore
Format: digital and analog
Basic Rate: call for daily rates.

ES AUDIO SERVICES
1746 Victory Blvd.
Glendale, CA 91201
818-505-1007
Web: esaudio.com
Contact: Donny Baker
Format: Pro Tools and Logic, Analog Front End
Basic Rate: Please call for current rates

THE EVERGREEN STAGE
4403 West Magnolia Blvd,
Burbank, CA 91505
818-860-7880
Email: amy@evergreenstudiosla.com
Web: theevergreenstage.com

FAB FACTORY STUDIOS
7240 Fulton Ave
North Hollywood, CA 91605
818-356-6092
Email: info@fabfactorystudios.com
Web: fabfactorystudios.com
Rate: please call for info

FALL ON YOUR SWORD
North Hollywood, CA 91601
818-747-2177
Email: info@fallonyoursword.com
Web: fallonyoursword.com

FEVER RECORDING STUDIOS
Inspired. Creative. Perfectly Private.
5739 Tujunga Ave. N. Hollywood, CA 91601
818-762-0707
Email: contact@clearlakerecording.com
Web: feverrecording.com
Contact: Reut Feldman - General Manager, D Papapostolou – On-Site Manager, Eric Milos - Owner.
Rates: Please call to discuss a personalized quote.
Format: Full featured and private boutique recording experience. Studio 1 features two private lounges, private parking, and runner services.
Gear: Newly installed 48 ch SSL Duality Delta Pro Station w/ custom Neve summing, Augspurger Mains with dual 18" Subs, large selection of high end outboard and microphones. Full backline including, Yamaha G5 Grand Piano, Montineri Custom Drum set, amps, and guitars.
Comments: Fever Recording Studios offer an unparalleled recording experience in a boutique and private environment. Our expertly trained staff, impeccable service, and modern luxe decor make Fever a truly 5-star destination.

FITTING ROOM STUDIO
Canoga Park, CA
310-717-4739
Email: fittingroomstudio@yahoo.com
Web: fittingroomstudio.com
Format: Pro Tools HDX
Basic Rate: call for info

FRIDAY ENTERTAINMENT
Sherman Oaks, CA
818-995-4642
Email: info@fridayentertainment.com
Web: fridayentertainment.com
Contact: Sam Dress
Format: Digital
Basic Rate: call for info
Services: recording, mixing film editing, sound to picture. Great live room for jazz, folk, etc.

FUEL MUSIC STUDIO
1150 E Valencia
Fullerton, CA 92831
714-809-2107
Email: fuelmusic@hotmail.com
Web: fuelmusicstudio.com

GATOR TRAIL RECORDING
1733 Surrey Avenue
Yucca Valley, CA 92284
323-899-8289
Email: gatostrail@gmail.com
Web: gatostrail.com

GLENWOOD PLACE STUDIOS
619 S. Glenwood Pl.
Burbank, CA 91506
818-260-9555
Email: info@glenwoodstudios.com
Web: glenwoodstudios.com
Contact: Kit Rebhun
Format: digital and analog
Basic Rate: call for info

GOLD-DIGGERS
5632 Santa Monica Blvd,
Los Angeles, CA 90038
323-546-0300
Email: studioinfo@gold-diggers.com
Web: gold-diggers.com/pages/record

GOLD STREET
Burbank, CA 91504
818-567-1911
Email: avpost@goldstreet.net
Web: goldstreetmusic.com
Contact: Eric Michael
Format: digital, 128 tracks
Basic Rate: $1000/Song.

GOLDEN IMPALA RECORDING STUDIO
3311 Beverly Blvd
Los Angeles, CA 90004
310-595-4578
Email: info@goldenimpala@gmail.com
Web: goldenimpala.com
Basic Rate: call for rates

GOOD NOISE STUDIOS
Matt Sorum & Jace Allen
North Palm Canyon Drive
Palm Springs, CA
Email: contact@goodnoise.io
Web: goodnoise.io

THE GREENE ROOM RECORDING STUDIO
Van Nuys, CA
818-781-1144
Web: greeneroom.com

GREEN STREET STUDIOS
Sherman Oaks, Ca
818-533-1143
Email: RobKingGSS@aol.com
Web: greenstreetstudios.com

GREEN TEA STUDIOS
2114 Pico Blvd.
Santa Monica, CA 90405
847-809-4805
Email: greenteastudiosla@gmail.com
Web: greenteastudios.com

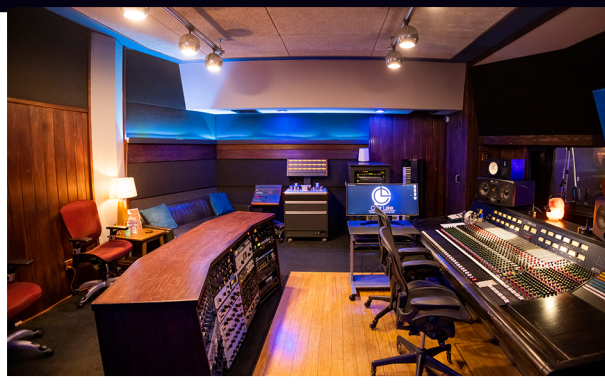
THE GROOVE LAB
West Hills, CA 91326
818-903-0005
Email: olivierroulon@thegroovelab.org
Web: thegroovelab.org
Contact: Olivier
Format: digital, 32+ tracks
Basic Rate: call for rates

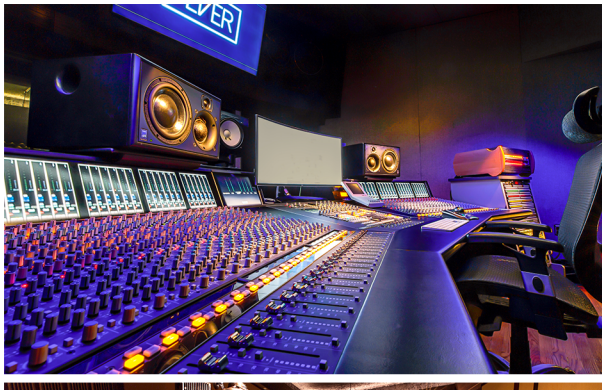
GROOVE MASTERS
Santa Monica, CA
310-393-3836
Email: contact@groovemastersstudio.com

GROOVEWORKS STUDIO
5536 Atlantic Ave.
Long Beach, CA 90805
310-403-5104
Email: info@grooveworksstudios.com
Web: grooveworksstudios.com
Contact: Rodney
Services: music rehearsal, audio recording, podcast and video shoots
*Does not accept unsolicited material

9 Studios – Vintage, Modern, Atmos

From Indie to Major Labels – We Have a Studio For You





Artists, Producers, Engineers, Labels, Managers

We work with a wide variety of budgets and can accommodate full bands, string sections, choirs, big band, vocal production, and mixing in Dolby Atmos

- 2 Large Tracking Rooms with Backline Instruments
- Vintage and State of The Art Control Rooms
- Exclusive, Completely Private Recording Sanctuary at Fever Recording
- 1 Dolby Certified Atmos Mixing Studio (Required for Apple Music Playlists)
- 6 Monthly Production Rooms
- Able to Accommodate Last Minute Bookings
- Welcoming, Well Trained Staff

FEVER
RECORDING STUDIOS

CALL FOR A FREE TOUR
818-762-0707
contact@clearlakerecording.com
www.clearlakerecording.com
Mention This Ad to Get a Discount

Clear Lake
RECORDING STUDIOS

HARBOR STUDIOS
2000 Pacific Coast Hwy
Malibu, CA 90265
Attn: Zach
Email: zach@harbormusic.com
Web: harbormusic.com

HARDSHIP RECORDS
Van Nuys, CA 91405
818-780-7845
Email: HJ@hughjamesmusic.com
Web: hughjamesmusic.com/studio
Contact: Hugh James
Format: Pro tools in studio and online services
Basic Rate: variable rates: per hour per project
Format: Specializing in Grand Piano Recordings & Song Production

HAVEN RECORDING
1340 E 6th Street
Los Angeles, CA 90021
213-375-8576
Email: havenrecording@gmail.com
Web: havenrecording.com/home.html

HELL'S HALF ACRE
Frazier Park, CA
Email: steve@stevekravac.com
Web: stevekravac.com
Contact: Steve
Format: Digital
Basic Rate: $50/hr.
Services: Live tracking, mixing, and mastering with R.I.A.A. Gold Accredited producer/ engineer/mixer Steve Kravac.
Clients: Less Than Jake, MxPx, Blink-182, 7-Seconds, Pepper, Epitaph, SideOne/Dummy, Capitol, Atlantic, A&M, Tooth & Nail

HENSON RECORDING STUDIO
1416 N. La Brea Ave.
Hollywood, CA 90028
323-856-6690
Email: faryal@hensonrecording.com
Web: hensonrecording.com
Contact: Faryal Russell
Format: SSL SL 6072E/G, 4072G+, 6056/G, 9090J, Augsperger, 8 Neve
Basic Rate: call for info

HIT SINGLE RECORDING SERVICES
1935 C. Friendship Dr.
El Cajon, CA 92020
619-258-1080
Web: hitsinglerecording.com
Contact: Randy Fuelle
Format: digital and analog
Basic Rate: please call for info

HUMAN ELEMENT
(Post Studios)
453 S. Spring St.
Los Angeles, CA 90013
213-232-1193
Email: info@humanelement.tv
Web: humanelement.tv
Basic Rate: Call or email for information

IGLOO MUSIC STUDIOS
228 West Palm Ave.
Burbank, CA 91502
818-558-7733
Email: studio@igloomusic.com
Web: igloomusic.com
Contact: Gustavo
Basic Rate: call or email for info

Additional location:
931 W. Olive Ave
Burbank, CA 91506

IMNL STUDIOS
310.869.6482
2114 Pico Blvd
Santa Monica, CA 90405
Web: studioslmnl.com
Email: info@studioslmnl.com
Rates & Gear: see website or call

INFINITESPIN RECORDS
Sherman Oaks, CA
818-384-1451
Email: info@infinitespinrecords.com
Web: infinitespinrecords.com
Contact: Matt Linesch
Studio: Pro Tools 12HDX, 40 channel 1972 API, 16 channel Neve, 24 track Studer A827, array of outboard gear, upright piano, Hammond B3 & Leslie, Fender Rhodes, assortment of vintage amps and guitars, lounge, kitchen, private gated parking
Basic Rate: $85/hour (3 hour minimum), lock outs available (contact for pricing)

INFRASONIC SOUND
5717 N Figueroa St.
Los Angeles,CA 90042
323-276-0477
Email: info@infrasonicsound.com
Web: infrasonicsound.com

JRLDRUMS
Internet Drum Sessions
818-903-3690
Email: johnlewis@jrldrums.com
Web: jrldrums.com
Contact: John Lewis
Format: digital
Basic Rate: call for rates

Additional location:
Phoenix, AZ
480-374-3786

JUST FOR THE RECORD
8763 Lankershim Blvd.
Sun Valley, CA 91352
747-292-1151
Email: mackenzie@justfortherecord.com
Contact: Mackenzie Coats, Studio Manager
Web: justfortherecord.com/studio
Basic Rate: call or email for info

KINGSIZESOUNDLABS.COM
323-533-0022
3406 N Eagle Rock Blvd.
Los Angeles, CA 90065
Contact: Rona
Email: kingsizesoundlabsla@gmail.com
Web: kingsizesoundlabs.com

KONSCIOUS STUDIOS
1655 9th St.
Santa Monica, CA 90404
424-382-9155
Email: booking@konsciousstudios.com
Web: konsciousstudios.com
Contact: Dan or Ric
Basic Rate: call or email for info

LA SANCTUARY STUDIOS
5221 East Beverly Blvd.
Los Angeles, CA 90022
323-888-9884
Email: Vistaent@pacbell.net
Web: instagram.com/ lasanctuarystudios/?hl=en
Contact: Ray Ramone – Studio Manager.
Format: ProTools, UAD, Waves, Fab Filter, Sound Toys, Eventide. Description: LA Sanctuary Studios is LA's premier budget ensemble tracking room. A large live room with 2 spacious iso booths allows tracking and overdubbing for a variety of projects where quality acoustics are a must. A good selection of microphones and preamps allows your material to be captured in world class quality. Aviom headphone system. Also available for rehearsals.

LAFX RECORDING SERVICES
P.O. Box 827
North Hollywood, CA 91603
818-769-5239
Email: lafx1@aol.com
Web: lafx.com
Contact: Dan or Anne Vicari
Format: digital and analog, 24 tracks
Basic Rate: please call for info

LAGUNA SOUND STUDIO
381 Forrest Ave., Ste. D
Laguna Beach, CA 92651
949-395-9400
Contact: Gary Hicks, Studio Manager
Email: info@lagunasoundstudio.com
Web: lagunasoundstudio.com
Format: Logic Pro X, Pro Tools 11

LARRABEE SOUND STUDIOS
4162 Lankershim Blvd.
TOLUCA LAKE, CA 91602
818-753-0717, Fax 818-753-8046
Email: info@larrabeestudios.com
Web: larrabeestudios.com
Contact: Amy Burr, Studio Manager
Format: digital and analog
Basic Rate: call for info

LION SHARE STUDIOS
8255 Beverly Blvd.
Los Angeles, CA 90048
213-293-8716
Email: booking@lionsharestudios.com
Web: lionsharestudios.com

LITTLE BIG ROOM STUDIOS
2912 W. Burbank Blvd.
Burbank, CA 91505
818-846-2991
Email: brad@littlebigroom.com
Web: littlebigroom.com

LYON STUDIOS
949-675-4790
222 21St Street
Newport Beach, CA 92663
Web: lyonstudios.com
Email:curt@lyonstudios.com

MAD MUSE STUDIOS
1015 E. 14th Street
Los Angeles, CA90021
323-685-2054
Contact: Zulma Tercero, Studio Manager
Web: madmusestudios.com
Format: Solid State Logic 8064G

MAMBO SOUND AND RECORDING
2200 W. Esther St.
Long Beach, CA 90813
562-432-9676
Email: steve@mambosound.net
Web: mambosoundandrecording.com
Contact: Steve McNeil
Format: digital and analog, 48 tracks
Basic Rate: call for info

MARC DESISTO PRODUCTIONS
Sherman Oaks, CA
818-259-4235
Email: marcdesistoaudio@gmail.com
Web: marcdesistoaudio.com
Contact: Marc DeSisto
Format: Pro Tools HD
Basic Rate: please call for info

MARC GRAUE VOICEOVER RECORDING STUDIOS
3421 W. Burbank Blvd.
Burbank, CA 91505
818-953-8991
Email: info@marcgrauestudios.com
Web: marcgrauestudios.com
Format: digital and analog
Basic Rate: please call for info

MARTINSOUND RECORDING STUDIOS
1151 W. Valley Blvd.
Alhambra, CA 91803
626-281-3555
Email: dblessinger@martinsound.com
Web: martinsound.com
Contact: Dan Blessinger
Format: digital and analog, 32 tracks
Basic Rate: please call for info

MAR VISTA RECORDING STUDIO
Mar Vista, CA
310-467-0889
Email: remmusic@verizon.net
Web: jerrymanfredi.com
Contact: Jerry
Basic Rate: Please call for information

MASTER GROOVE STUDIOS/RADD SOUND
Northridge, CA
Nashville, TN
818-830-3822, 615-562-5329
Email: davejavu@att.net
Web: mastergroovestudios.com
Contact: David Morse
Format: digital, unlimited tracks
Basic Rate: please call for rates

MAXIMUS MEDIA, INC.
2727 N. Grove Industrial Dr., Ste. 111
Fresno, CA 93727
559-255-1688
Email: ray@maximusmedia.net
Web: tothemax.com
Format: digital and analog
Basic Rate: please call for info

MEGA SOUND STUDIOS
2789 E. Main Street
Ventura, CA
805-667-8100
Web: megasoundstudios.com

MELROSE MUSIC STUDIOS
(Formosa Film Lot)
1041 North Formosa Avenue
West Hollywood, CA 90046
818-216-5409, 323-333-8946
Email: Melroserecordingstudios@gmail.com
Web: facebook.com/melrosemusicstudios
Contact: David Williams
Format: analog and digital processing
Basic Rate: recording: Studio A $60/hr., Studio B $45/hr. Special prices for day rates.

MINT ROOM STUDIOS
902 South Glendale Ave.
Glendale, CA 91205
818-244-3333
Email: treacherous818@gmail.com
Web: https://mintroomstudios.org/about

MIX CITY MUSIC RECORDING STUDIOS
Northridge/Los Angeles
818-464-5844
Email: matt.pakucko@MixCityMusic.com
Web: mixcitymusic.com
FB & IG: @mixcitymusicla
Contact: Matt Pakucko
Format: Pro Tools HDX, Logic ProX, 40 input custom Soundcraft console, 18' ceiling live tracking room, 3 iso rooms. Yamaha acoustic piano. Gold/Platinum credits.
Basic Rate: Starting at $55/hr., $550/day, engineer incl. Project rates negotiable
Services: Producing, mixing, songwriting, vocal recording. Editing, pitch-correction. ADR and VO.

MIX RECORDING STUDIO
539 S. Rampart Blvd.
Los Angeles, CA 90057
323-218-7475
Email: info@mixrecordingstudio.com
Web: mixrecordingstudio.com
Basic Rate: Fixed rate for session with an engineer $54/hr, without engineer $42/hr, and different engineers available for 30/35hr

MIX ROOM, THE
6 World-Class Full-Service Studios in Los Angeles.
themixroom.com/studiodirectory
2940 W. Burbank Blvd.
Burbank, CA 91505
818-846-8900
Email: info@themixroom.com
Web: themixroom.com
Basic Rate: please call for info

MIX ROOM NORTH, THE
7635 Fulton Ave.
North Hollywood, CA 91605
818-846-8900 (booking/info)
818-358-3686 (studio direct)
Email: info@themixroom.com
Web: themixroom.com

M L E STUDIOS
P O Box 27017
Prescott Valley, AZ 86312
866-246-8846
Email: mail@majorlabelmusic.com
Web: majorlabelmusic.com
Contact: Col. Darryl Harrelson
Format: digital/analog, Pro Tools HD2 Accel
Basic Rate: $45/hr. or flat rate per song/project

MOUNTAIN DOG MUSICWORKS
485 Ventura Ave., Ste. E3
Oak View, CA 93022
805-901-1984
Web: mountaindogmusic.com
Contact: Tim Frantz
Format: digital
Basic Rate: please call for info

NIGHTBIRD RECORDING STUDIOS
At Sunset Marquis Hotel
1200 Alta Loma Road
West Hollywood, CA 90069
310-657-8405
Email: manager@nightbirdstudios.com
Web: nightbirdstudios.com
Contact: Angelo Caputo
Format: Pro Tools HDX / Logic Pro
Basic Rate: call for prices

NOYZR MUSIC
Kellie Curtis
2110 Cross Street
La Canada, CA 91011
323 481-8188
Email: contact@noyzrmusic.com

NRG RECORDING SERVICES
11128 Weddington St.
North Hollywood, CA 91601
818-760-7841
Email: ayex@nrgrecording.com
Web: nrgrecording.com
Format: digital and analog
Basic Rate: Call for details

OC RECORDING COMPANY, THE
3100 W. Warner Ave Suite 7
Santa Ana, CA 92704
323-244-9794
Email: info@ocrecording.com
Web: ocrecording.com
Contact: Asaf Fulks (Producer/Engineer)
Format: Analog/DigitalNPro Tools, SSL, Neve, Neumann, Avalon, Manley, API
Styles: All Music Genres/Post Production
Services: Recording, Mixing, Mastering, Music Production, Photo/Video, Graphics Remote Services via Source Connect/Skype
Basic Rate: Please call, email or visit site

ONE UNION RECORDING
1 Union St., Suite 240
San Francisco, CA 94111
415-675-7477
Email: info@oneunionrecording.com
Web: oneunionrecording.com
Basic Rate: please call

PACIFICA STUDIOS
2620 La Cienega Ave.
Los Angeles, CA 90034
310-559-9777
Contact: Glenn
Format: Pro Tools
Basic Rate: please call

PALM SPRINGS RECORDING
775 E Palm Canyon Drive Suite 110 -1032
Palm Springs, CA 92264
323-333-8946
Contact: Leanne McNeil
Web: palmspringsrecordingstudios.com
Email: palmspringsrecordingstudios@gmail.com

PARAMOUNT RECORDING STUDIOS
6245 Santa Monica Blvd.
Los Angeles, CA 90038
323-465-4000
Email: info@paramountrecording.com
Web: paramountrecording.com
Format: digital and analog, 96+ tracks
Basic Rate: call for rates

PARSONICS STUDIO
1500 Farren Road
Santa Barbara, CA 93117
805.272.0159
Email: studio@parsonics.com
Contact: Noah Bruskin
Web: Parsonics.com
Format: Neve 32 channel analog console/Pro Tools/Apogee 48 channel
Basic Rate: Call or email for rates
Comments: Owned and operated by Grammy award-winner Alan Parsons

PATTERN RECORDING STUDIO
4725 W. Jefferson Blvd
Los Angeles, CA 90016
323-389-7759
Contact: Cole Bingham (Studio Manager)
Email: PatternRecordingStudio@Gmail.com
Web: PatternRecordingStudio.com
Format: ProTools, Logic, Ableton, Analog Tape
Clients: The War Toys, Loser Company, Trinidad James, Dream Panther, The Tens, Record Year, Chris Green, Litty Kitter, Chef Mendeff.
Basic Rate: Please call or email
Services: Music Production Packages, Recording, Mixing & Mastering, Production, Remote Recording, and Rehearsal Studio. Accepts unsolicited materials. See website for more information.

PAWN SHOP STUDIO
14819 Oxnard St.
Van Nuys, CA 91405
818-798-3400
Email: Pawnshopstudio@gmail.com
Format: API mic pres, Lynx Aurora Converters
Basic Rate: call (or list your rates here)

PENGUIN RECORDING
P.O. Box 91332
Pasadena, CA 90041
323-259-8612 Fax 323-259-8613
Email: john@penguinrecording.com
Web: penguinrecording.com
Contact: John Strother
Format: digital and analog, 48 tracks

PEN STATION STUDIOS
1809 Olympic Blvd.
Santa Monica, CA 90404
424-238-8800
Email: info@penstation.la
Web: penstation.la
Contact: Kat Neis – Studio Manager
Main Format: ProTools, UAD, Waves, Fab Filter, Sound Toys, Eventide.
Description: Located at the site of former legendary studios Flyte Tyme and Windmark Recording, Pen Station Studios is a full-service recording facility located within walking distance of UMG's Santa Monica headquarters. The studio features 3 tracking rooms equipped with Neve and SSL consoles plus 2 production suites and a 7.1.4 ATMOS room. There is a great selection of outboard gear, microphones, and monitors. In House services include mixing, mastering, and Immersive Audio.

PERFECT SOUND STUDIOS
Los Angeles, CA
323-459-8708, 323-318-0515
Email: info@perfectsoundstudios.com
Web: perfectsoundstudios.com

THE PIE STUDIOS
Pasadena, CA
669-228-4818
Email: info@thepiestudios.com
Web: thepiestudios.com

PIRATE REHEARSAL STUDIO
4713 West Jefferson
Los Angeles, CA

Additional locations:

2807 Sunset Blvd.
Suite 100
Basement Level
Los Angeles, CA 90026

110 Scott Ave
Brooklyn, NY 11237

156 6th Street
Brooklyn, NY 11215

Box Factory
1519 Decatur St.
Ridgewood, Queens NY 11385

PLATINUM STUDIO
18960 Ventura Blvd #462
Los Angeles, CA 90049
310-807-8100
Email: info@platinumstudios.com
Web: facebook.com/PlatinumStudios
Basic Rate: please call for info

PLASTIC DOG RECORDING
3815 Grand View Blvd.
Los Angeles, CA 90066
310-795-1526
Email: colin@plasticdogrecording.com
Web: plasticdogrecording.com

PRIME RIB PRODUCTIONS
Los Angeles, CA
213-447-9658
Email: phil@primeribproductins.com
Web: primeribproductions.com

PRIVATE ISLAND TRAX
1882 S. Cochran Ave.
Los Angeles, CA 90019
323-856-8729
Email: info@privateislandaudio.net
Web: privateislandtrax.com
Format: digital, Pro Tools
Basic Rate: please call for info

PRODUCTION COMPANY RECORDING, MASTERING & REHEARSAL STUDIO, THE
673 Valley Dr.
Hermosa Beach, CA 90254
310-379-6477
Email: rockzionrecords@rockzion.com
Web: rockzion.com/productionco.html
Format: 2-inch Ampex 16 track and Trident Mixing Console, Pro Tools and Analog Mastering
Basic Rate: $60 per hour Digital Recording / $75 an hour Analog Mastering

PYRAM-AXIS PRODUCTIONS
Redondo Beach, CA 90278
310-869-8650
Email: music@pyramaxis.com
Web: pyramaxis.com
Contact: Jim D.
Format: ProTools HD, Logic Pro
Services: Production, Mixing, Mastering, Global Distribution, Remote Online
Basic Rate: Project Rates - Call for details.

RAINMAN STUDIOS, INC.
Van Nuys, CA
818 468 5701
Email: PlatinumMixes@gmail.com
Web: MultiPlatinums.com
Contact: David "Rain" Banta
Format: Cubase 9 wide selection of top vintage microphones, keyboards, and drum machines
Clients: Bone Thugs-N-Harmony, Snoop Dogg, Tracie Spencer, The Roots, Pharcyde, Do or Die, Fox Sports, Warner Brothers Television, Capitol Records, TVOne, NASCAR, Sony Music, Epic Records
Basic Rate: please call for info

READY MIX MUSIC
5737 Vesper Ave,

Los Angeles, CA 91411
818-388-2196
Email: studio@readymixmusic.com
Web: readymixmusic.com
Contact: Paul or Sarah
Format: Pro Tools & analog tape, vintage keys & gear
Basic Rate: Call for info

RECORD PLANT
1032 N. Sycamore Ave.
Hollywood, CA 90038
323-993-9300
Email: booking@recordplant.com
Web: recordplant.com
Contact: Jeff Barnes
Format: digital and analog
Basic Rate: please call for info

RESONATE MUSIC & SOUND
449 S. San Fernando Blvd.
Burbank, CA 91502
818-567-2700
Email: connect@resonate.la
Web: resonate.la
Format: Digital and Analog
Basic Rate: call for info

REVOLUTION 9 RECORDING STUDIOS
1041 N. Orange Dr.
Hollywood, CA 90038
323-405-7389
Email: booking@rev9recording.com
Contact: Daniel Balistocky
Format: Pro Tools 9 and Cubase 7.5
Basic Rate: Call for rates

ROBERT IRVING PRODUCTIONS, INC.
Woodland Hills, CA 91367
818-384-7464
Email: rirving@pacbell.net
Web: robertirving.com
Contact: Robert
Format: Digital Performer or Logic, Pro Tools
Basic Rate: Flexible
Notes: 3 great live rooms, Yamaha DC-7 Grand Piano, vintage mic collection

Additional location:
Anacortes, WA

ROOM RECORDING STUDIOS, THE
4550 Melrose Ave Los Angeles, CA 90029
310-895-8553
Email: booking@theroomstudios.us
Web: theroomstudios.us
Contact: Mauricio Garza
Basic Rate: Call for quotes
Services: 8 different studios, 4 Locations Full recording, Mixing and Mastering Services, Studios and Engineers available 24/7.

RPD STUDIOS
1842 Burleson Ave.
Thousand Oaks, CA 91360
805-496-2585
Email: rpdstudios@roadrunner.com
Web: rpdsound.com
Contact: Randy
Format: digital, 192 tracks
Basic Rate: $50/hr.

TOTAL ACCESS
612 Meyer Lane. #18
Redondo Beach, CA 90278
424-271-5070
Email: steveornest@gmail.com
Web: tarecording.com

SANTA BARBARA SOUND DESIGN
33 W. Haley St.
Santa Barbara, CA 93101 805-965-3404
Email: dom@tekmstr.com
Web: santabarbarasound.com
Contact: Dom Camardella
Format: digital and analog, 192 tracks
Basic Rate: please call for info

THE SÉANCE ROOM
Sherman Oaks, CA
818-915-1196
Email: brett@seanceroom.com
Web: seanceroom.com

SEAHORSE SOUND STUDIOS
1334 S. Grand Ave.
Los Angeles, CA 90015
909-210-2317
Email: seahorsesoundstudios@yahoo.com
Web: seahorsesoundstudios.com
Contact: Samur
Format: analog and digital, 24 tracks
Basic Rate: call for rates

SHINY EYES STUDIO
925-360-5697
Email: info@shinyeyesstudio.com
Web: shinyeyesstudio.com
Basic Rate: call for info

SIGNATURE SOUND
5042 Ruffner St.
San Diego, CA 92111
858-268-0134
Email: info@signaturesound.com
Web: signaturesound.com
Basic Rate: call for info

SILENT ZOO STUDIOS
736 Salem St.
Glendale, CA 91203
818-484-5222
Email: contact@silentzoostudios.com, holden@silentzoostudios.com
Web: silentzoostudios.com
Contact: Holden or Patrick
Format: Pro Tools Ultimate, Logic Pro, Ableton Live
Rate: Call for details

SKIP SAYLOR
P.O. Box 280010
Northridge, CA 91328-0010
818-300-0400 Fax 818-881-7092
Email: skipsaylor@gmail.com
Web: skipsaylor.com
Contact: Skip Saylor
Format: digital and analog, HDX
Basic Rate: call for info
Gear: SSL 4100G+, Pro Tools HDX, Yamaha grand piano, Hammond B3, TAD, Lexicon 480L,PCM70, PCM42 (4), AMS 1580 (2), AMS RMX-16 (2), Yamaha, Pultec EQP1A (2), Neve, MicPre/EQ's, API (15), EMT, Apogee, GML, Avalon, Distressors (4), Aphex, Manley, Roland, TC Electronics 2290, Fireworx, M3000, Eventide H3000, Eclipse, Instant Flanger, Urei LA2A, 1176LN, LA3A, DBX, P anScan, Ampex ATR, BASE and more.
Services: Studio is located in a secluded private environment with living accommodations for bands/artists on property.
Clients: Beyoncé, Rae Sremmurd, Malik Yusef, Tamar Braxton, Donny Osmond, Safaree, Master P., Travis Kr8ts, Young Thug, Flo Rida, Julian Lennon, Glasses Malone w/ Kendrick Lamar, Kevin Flournoy, Celina Graves, Eric Bellinger, Gucci Mane, YFN Lucci, Barachi feat. O.T. Genasis, Leaf McLean, Icona Pop, Pras (The Fugees), VMA awards, Art Dixie, Derek Dixie, Mindi Abair, Booker T. Jones, Vintage Trouble, Casey Veggies, John Jones, Alan Frew (Glass Tiger), Snoop Dogg, The Game, B.o.B, Michael Jackson, Faith Evans, Mary J. Blige, Pink, Goo Goo Dolls, Gary Taylor, Kevin Teasley, Malcolm-Jamal Warner, Gregg Alexander, Keira Knightley, Jonathan Butler, Mali Music, Foo Fighters, Guns N' Roses, Santana, k.d. lang, Tupac, Ice Cube, Eminem, R. Kelly, Avril Lavigne, Bobby Brown, Bootstraps, Israel Houghton, Jonny Lang, Egyptian Lover, Rodney O & Joe Cooley, Too Short, E-40, W.C., Krazie Bone, Tyga, KRS-ONE, K. Michelle, Trey Smoov, Brian May, Boyz II Men, The Whispers, Death Cab For Cutie, Everclear, Jenni Rivera, Juan Rivera, Ana Barbara, Anja Nissen, Drea Dominique, Mila J, Common Kings, Parenthood, Private Practice, Iron Man 2, FIFA World Cup, Space Jam soundtrack.
Comments: Facility features a large high ceiling tracking room and excellent mix room built/owned by a 30+year veteran of the recording industry.

SKYBOX STUDIO, The
1818 Oak St. #68
Los Angeles,CA 90015
213-926-5241
Email: theskyboxstudio@gmail.com
Website: theskyboxstudio.com
Rates: 4 & 8 Hour Day Rates Available
Music Connection Promo: 4hr w/Engineer $250*
*First Time Customers Only

SONIC FUEL STUDIOS
150 Sierra St.
El Segundo CA 90245
310-499-9274
Email: team@sonicfuelstudios.com
Web: sonicfuelstudios.com
Contact: Kyrina Bluerose
Format: Pro Tools, Euphonix board
Basic Rate: call for information
Services: Sonic Fuel Studios is a state-of-the-art, eco-friendly tracking and mixing facility specializing in film, television, and interactive media music.

SONIKWIRE STUDIOS
Irvine, CA
949-851-9340
Email: alex@sonikwire.com
Web: sonikwire.com
Contact: Alex Bush
Format: digital, 48 tracks
Basic Rate: call for info

SONORA RECORDERS
Palmdale, CA
213-841-0712
Email: richardbarronmusic@gmail.com
Web: sonorarecorders.com
Contact: Richard
Basic Rate: call for information
Format: mixing, mastering & production

SOTTO VOCE STUDIO
North Hollywood, CA 91606
818-694-3052
Web: sottovocestudio.com
Format: digital, unlimited tracks, albums/film/TV
Basic Rate: Hourly starting at $75, and per-project.

SOUND CITY STUDIOS
15456 Cabrito Road
Van Nuys, CA 91406
818-304-0573
Web: soundcity.la

SOUND FACTORY
6357 Selma Ave
Los Angeles, CA 90028
323-467-6001
Email: info@soundfactoryhollywood.com
Web: soundfactoryhollywood.com

SOUNDCHECK STUDIOS
(818) 765-6600
11736 Vose St #27
North Hollywood, CA 91605
Web: soundcheckstudiosnoho.com
Email: davidlee@soundcheckstudiosnoho.com

SOUND-TECH STUDIO
24300 Country Rd.
Moreno Valley, CA 92557
951-243-6666
Email: soundtechstudio@yahoo.com
Web: facebook.com/soundtechmusic
Contact: Allan Johnson
Basic Rate: please call for info

SPEAKEASY SOUND
Burbank, CA
Web: speakeasysound.com
Contact: Krystal Mann
Email: studiomanager@speakeasysound.com
Format: SSL, Pro Tools HDX, Analog
Amenities: Full tracking room with Steinway B, Hammond B3, and a large collection of instruments. Two production rooms each with a dedicated iso booth.
Rates: Range from $50/hr to $120/hr
Past Clients: 5 Seconds of Summer, Anderson. Paak, Andy Grammer, Andra Day, Ariana Grande, Bas, Bea Miller, Bebe Rexha, Becky G, Billie Eilish, BJ The Chicago Kid, Brandy, Brasstracks, Carly Rae Jepsen, Chad Hugo, Cory Henry, EarthGang, Echosmith, Elley Duhé, En Vogue, Finneas, For King & Country, Halle Bailey, H.E.R., Idina Menzel, IDLES, JoJo, JP Saxe, Karmin, Kelly Clarkson, Leslie Odom Jr., Nico & Vinz, Normani, Pentatonix, Randy Jackson, Teddy Swims, Victoria Monét, ZZ Ward

STAGG STREET STUDIO
15147 Stagg St.
Van Nuys, CA 91405-1001
213.949.7957
Email: studio@staggstreetstudio.com
Web: staggstreetstudio.com
Format: Large format Vintage API Desk
Full tracking room with 3 iso booths.
Vintage Mic collection
Analog & Digital
Contact: Trent Slatton
Basic Rate: please call for info

STEPPINGOUT PERFORMING ARTS & RECORDING STUDIO
14545 Valley View Ave., Ste R
Santa Fe Springs, CA 90670
562-929-1050
Email: info@steppingoutstudio.com
Web: steppingoutstudio.com
Contact: Steve Smith
Format: digital
Basic Rate: please call for info

STEAKHOUSE STUDIO
818-485-2620
Email: kelle@linearmanagement.com
Web: steakhousestudio.com
Contact: Kelle Musgrave Glanzbergh
Basic Rate: please call for info

STUDIO 770
770 S. Brea Blvd., #218
Brea, CA 92821
714-672-1234
Email: info@studio770.com
Web: studio770.com
Contact: Shantih Haast
Format: Pro Tools HD, Logic Pro
Studio is now a tri-studio complex offering Studios A, B and C

STUDIO CITY SOUND
4412 Whitsett Ave.
Studio City, CA 91604
818-505-9368 Fax 818-761-4744
Email: booking@studiocitysound.com
Web: studiocitysound.com
Contact: Tom Weir
Format: digital (256 tracks) analog (24 track 2-inch)
Basic Rate: $100-150/hr.

STUDIO MALIBU
22509 Carbon Mesa Rd.
Malibu, CA 90265
310-571-5389,
Intl. Calls: +1-310-497-8011
Email: info@studiomalibu.com
Web: studiomalibu.com
Format: Pro Tools Ultimate
Basic Rate: call for rates

STUDIO WEST OF SAN DIEGO
11021 Via Frontera, Ste. A
San Diego, CA 92127
858-592-9497
Web: studiowest.com
Format: SSL, Neve, ICON, Pro Tools HD6, Surround Sound, ISDN, Phone-Patch, ADR
Basic Rate: call for rates

SUMMIT RECORDING STUDIO
(626) 486-2685
2016 Lincoln Ave, Pasadena, CA 91103
Web: summitstudiospasadena.com
Email: summitrehearsalbooking@gmail.com
Services: engineering, mixing, drum tracking, demos, full-band tracking, overdubbing, editing, beat detective, vocal tuning
Rates: $75-$100 hour

SUNSET SOUND
6650 Sunset Blvd.
Hollywood, CA 90028
323-469-1186
Email: traffic@sunsetsound.com
Web: sunsetsound.com
Contact: Phil MacConnell
Format: 24 track analog & Pro Tools
Basic Rate: call for rates

TALENTED PRODUCTIONS
2010 S. Crescent Heights Blvd.
Los Angeles, CA 90034
818-284-3943
Email: mike@parlett.com
Web: talentedproductions.com

THETA SOUND STUDIO
1309 W Riverside Dr.
Burbank, CA 91506
818-955-5888 (call for appt.)
Email: studio@thetasound.com
Web: thetasound.com
Contact: Randall Michael Tobin
Basic Rate: call for rates

THIRD ENCORE STUDIOS
(818) 753-0148
10917 Vanowen St
North Hollywood, CA 91605
Web: thirdencorestudios.com
Email: john@3rdencore.com
Rooms: Rooms: 6 air conditioned studios from 900-2,400sq. ft., each including a private production office and full monitoring P.A. Full-service, professional facility. Quiet, safe, clean and very private. Great parking. Daily, weekly or monthly lockout rates available. Services: Full instrument and backline rental, featuring large selection of all major brands including Mesa Boogie, Yamaha, DW, Roland, Tama, Orange, Vox, Sabian, Zildjian, Ampeg, Korg and Marshall gear. Private storage lockers, cartage services. Equipment: All rooms come with Adamson/Lab Gruppen monitoring system.

TIMEART STUDIO
Studio City, CA
818-980-2840
Email: info@timeart.us
Web: TimeArt.us
Format: Digital. ProTools 2021.3, Logic 10.6.1, John Hardy Stereo Mic Pre, Pro Mics.

TOMCAT ON THE PROWL PRODUCTIONS
Productions, Mixing, Recording, Restoration
Canoga Park, CA
818-943-6059
Email: studio@tomcatontheprowl.com
Web: tomcatontheprowl.com
Contact: Thomas Hornig

Format: Pro Tools HDX 32 Channel Avid i/o, Lots of pristine Preamps, EQ's and Compressors ranging from A-Designs Through Neve
Basic Rate: Please email for info

TOMSONICS RECORDING STUDIO
Monterey Park , CA
626-633-2736, 323-721-0511
Email: tommanasian@gmail.com
Equipment: 1 inch 16 trk analog recording, Tascam
16 22 x 22 Recording room, 22x15 control room, dbx cornpressors, gates orban Parasound, eq, reverb, dbx mastering processor, Yamaha spx 90 2 trk Mastering tape deck.
Services: Full band live recording. A comfortable place to create good music. Experienced in all Styles of music

TOTAL ACCESS RECORDING STUDIOS
612 Meyer Ln., Ste. 18
Redondo Beach, CA 90278-5261
310-376-0404
Web: tarecording.com
Contact: Wyn Davis - Adam Arnold
Format: digital and analog, unlimited tracks
Basic Rate: Custom project rates - call for info.

TRACK 9 STUDIOS LLC
1327 Cabrillo Ave
Torrance, CA 90501
310-505-7203

TRACK ENTERTAINMENT STUDIOS
13848 Ventura Blvd., Ste. 4D
Sherman Oaks, CA 91423
818-259-7244
Email: trackentertainmentstudios@yahoo.com
Web: facebook.com/trackentertainmentstudios
Contact: Alexander Track, producer/engineer, Grammy Winner
Format: 4 Pro Tools suites, music production and recording, post production, mixing and mastering, 7.1 surround sound, songwriting, composing, arranging, film scoring, commercials, live drums etc.
Basic Rate: please call for info

TRACK RECORD STUDIOS
5102 Vineland Ave.
North Hollywood, CA 91601
323-465-4000
Email: info@paramountrecording.com
Web: paramountrecording.com/track-record-south/
Format: digital and analog, 120 tracks
Basic Rate: call for info

TRACK STAR STUDIOS
P.O. Box 561
La Mesa, CA 91944
619-697-7827
Email: info@trackstarstudios.com
Web: trackstarstudios.com
Contact: Josquin des Pres
Basic Rate: Call for rates

TREE HAUS RECORDING
Woodland Hills, CA
818-497-0664
Email: TreeHausWH@gmail.com
Web: facebook.com/treehausrecording, mfheartbeats.com/treehausrecording

TRINITY SOUND COMPANY
751 S. Weir Canyon Rd., Suite 157-535
Anaheim Hills, CA 92808
714-881-5211
Email: info@trinitysoundcompany.com
Web: trinitysoundcompany.com/our-work/recording
Basic Rate: Please call for info

TRUTH STUDIOS
310 N. Stanley Ave.
Los Angeles, CA 90036
435-901-11131
Email: info@truthstudios.com
Web: truthstudios.com/

ULTRIUM STUDIOS
12028 Vose St,
North Hollywood, CA 91605
(909) 327-1084
Email: ultrium@ultriumstudios.com
Web: ultriumstudios.com

UNCLE STUDIOS
6028 Kester Ave.
Van Nuys, CA
818-989-5614
Email: uncleesca27@gmail.com
Web: unclestudios.com
Format: digital, 24 at a time 126 playback
Basic Rate: $50/hr

UNION RECORDING STUDIO
7051 Santa Monica Blvd,
Los Angeles, CA 90038
323-615-3575
Email: info@unionrecstudios.com
Web: unionrecstudios.com
Rates: $23/hr/$87/$199

VALENTINE RECORDING STUDIO
5330 Laurel Canyon Blvd,
North Hollywood, CA 91607
818-308-6609
Email: valentinerecording@gmail.com
Web: valentinerecordingstudios.com

VILLAGE (RECORDER), THE
1616 Butler Ave.
Los Angeles, CA 90048
310-478-8227
Email: info@villagestudios.com
Web: villagestudios.com
Format: Digital and Analog
Basic Rate: Call or email for information.
Gear: Pro Tools HDX in all rooms. Studio A - Vintage Neve 8048 Console, Studio B and D - Neve 88R Consoles, Studio F - Avid S6 Control Surface and ATMOS speaker array and Studio Z - Neve Genesys Black Console. Compressors include 1176's, LA-2A's, Neve and SSL Stereo Compressors as well as Fairchild 670. Vintage mics including ELAM 251, C-800, U47s, U67s, C12 and C24 as well as a large selection of standard mics as well.
Clients: Fleetwood Mac, Rolling Stones, Heart, Coldplay, U2, Kesha, Snoop Dogg, Pink Floyd, Usher, Lady Gaga, Cage The Elephant, The 1975, John Mayer, Taylor Swift, Harry Styles, Elton John, Miguel, P!nk, Sara Bareilles, Shawn Mendes, Lil' Wayne, Steve Lacy. Media: NPR, KCRW, KCSN, On Second Thought with Trevor Noah, Getting Curious with Jonathan Van Ness. Films: A Star is Born, Crazy Heart, Toy Story, Cars, Oh Brother Where Art Thou?, The Bodyguard, Mulan (live action), Encanto.
Services: Recording, Mixing (Stereo & 5.1), ATMOS, Analog Archival/Tape Transfers, Technical Repair Services, ISDN/Source Connect Remote Sessions, Live to Air/Web Sessions, Live Showcases/Performances.
Comments: The Village has produced landmark songs and soundtracks of every generation for the last five decades.

VIRLOUISE
1631 N Placentia Ave
Ste K
Anaheim, CA
714-322-3600

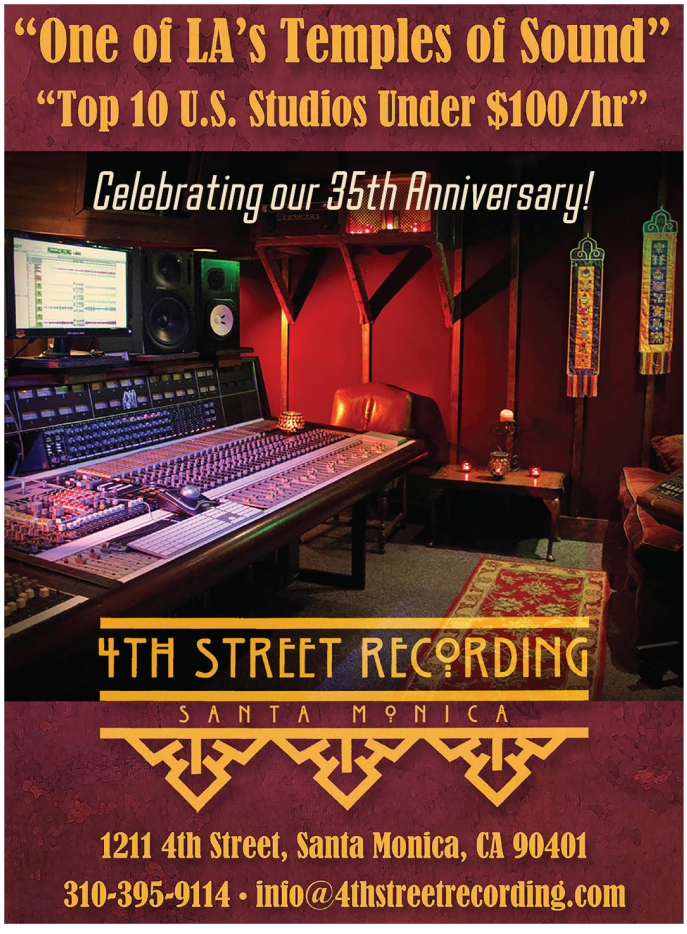
WALL OF SOUND STUDIOS
225 Carswell Ave
Holly Hill, FL
949-285-1774
Email: booking@wallofsoundstudios.com
Web: wallofsoundstudios.com
Format: State-of-the-art, fully-equipped hourly facility: rehearsal, recording, equipment rental: Tama, Shure, Mackie, Marshall, Ampeg, JBL and more.
Basic Rate: Call for details

Additional location:
2092 S. Highland Ave.
Las Vegas, NV

WESTLAKE RECORDING STUDIOS
Studios A & B
8447 Beverly Blvd.
Los Angeles, CA 90048
323-851-9800
Email: bookings@westlakestudios.com
Web: westlakestudios.com
Contact: Eric Rennaker, Sydney Jones or Steve Burdick
Basic Rate: Please call or email for rates.

Studios C, D, E and "The Barn"
Production Rooms 1 & 2
7265 Santa Monica Blvd.
West Hollywood, CA 90046
323-851-9800
Email: bookings@westlakestudios.com
Web: westlakestudios.com
Contact: Eric Rennaker, Sydney Jones or Steve Burdick
Basic Rate: Please call or email for rates.

WOMB RECORDING STUDIO, THE
Lake Balboa, CA 91406
818-414-6369
Email: haddaddrum@yahoo.com



Web: davehaddad.com
Contact: Dave
Format: digital and Analog, more than 64 tracks
Basic Rate: please call for info

WOODSHED RECORDING
Email: welcometowoodshed@gmail.com
Web: woodshedrecording.com
Contact: Richard Gibbs
Clients: U2, Barbra Streisand, Coldplay, Chance the Rapper, Lady Gaga, Shawn Mendes
Format: Hybrid ocean view resort/residential recording
Basic Rate: contact us by email

WOODSOUND STUDIOS
120 Front St.
Covina, CA 91723
626-956-7455
Email: tom@woodsoundstudios.com
Web: woodsoundstudios.com

COLORADO

1116 STUDIOS LLC
Colorado Springs, CO 80905
323-989-1176
Email: MisterG@1116Studios.com
Web: 1116Studios.com
Contact: John "Mister G", Office Manager
Format: Digital, Pro Tools Hd (24 in/32out), Video sync
Basic Rate: $45/hr. for tracking; $200/track for mixing; $60/track for mastering

THE BLASTING ROOM
1760 Laporte Ave. Ste. 2
Fort Collins, CO 80521
970-416-9292
Email: info@blastingroomstudios.com
Web: blastingroomstudios.com
Contact: Bill Stevenson, Jason Livermore, Andrew Berlin, Chris Beeble, Jonathan Luginbill
Format: Analog/Digital Pro Tools 2021 HDX
Basic Rates: Starting at $40/hr, $450/day, Mastering $150/track

CCM RECORDING STUDIOS
4214 E. Colfax Ave.
Denver, CO 80220
720-941-6088
Email: info@ccmstudios.com
Web: ccmstudios.com
Contact: Darren Skanson
Format: digital
Basic Rate: please call for info

COLORADO SOUND STUDIOS
3100 W. 71st Ave
Westminster, CO 80030
303-430-8811
Email: colosnd@coloradosound.com
Web: coloradosound.com
Contact: Jess Lambert, Studio Office Managersuntone
Format: Pro Tools 12 HDX
Also Remote Recording, Mastering Services, Media Labs Education, and Music Video Production

COOL BRICK STUDIOS
86 S 3rd St
Carbondale, CO 81623
970-948-7766
Web: coolbrickstudios.com
Email: dave@coolbrickstudios.com
Rates & Equipment: see email address and view website

DERRYBERRY RECORDING STUDIO
7380 Devinney Ct.
Arvada, CO 80005
303-456-8216
Email: info@derryberrysrecordingstudio.com
Web: facebook.com/derryberrys
Contact: Mark Derryberry, producer/engineer
Format: Pro Tools HD
Basic Rate: call for rates

ROCKY MOUNTAIN RECORDERS
1250 W. Cedar Ave.
Denver, CO 80223
303-777-3648
Email: frontdesk@rockyrecorders.com
Web: rockyrecorders.com
Contact: Rachel Converse
Basic Rate: please call for info

STEALTHTRAXX.ONLINE
Greater Roaring Fork Valley, CO
Email: info@stealthtraxx.online
970.319.0252
Contact: Ralph Pitt
Rates: Please Call for Quote
Web: StealthTraxx.online
Services: Remote Recording, Absentee Mixing (send in your raw tracks), Remote Audio for Video, Studio Availability

CONNECTICUT

CARRIAGE HOUSE STUDIOS
119 Westhill Rd.
Stamford, CT 06902
203-358-0065
Email: johnny@carriagehousemusic.com
Web: carriagehousemusic.com
Contact: John Montagnese
Format: digital and analog
Basic Rate: please call for info

FIREHOUSE 12
45 Crown St.
New Haven, CT 06510
203-785-0468
Email: info@firehouse12.com
Web: firehouse12.com
Format: see website for studio equipment
Basic Rate: call for information

FRESH TRACKS STUDIO
65 Deer Hill Ave
Danbury, CT
971-344-1115
Email: jon@freshtracksstudio.com
Web: katiespain.com, facebook.com/freshtracksstudio
Contact: Jon Lindahl
Format: HD
Basic Rate: call for rates

POWER STATION NEW ENGLAND
215 Parkway North
Waterford, CT 06385
860-326-3878
Email: powerstation@sonalysts.com
Web: powerstationne.com

SAGESOUND STUDIOS
549 Howe Ave. Unit 404
Shelton, CT 06484
203-922-0491
Email: info@sagesoundstudios.com
Web: sagesoundstudios.com
Basic Rate: call for rates

STUDIO UNICORN
36 Sanford Town Rd.
Redding, CT 06896-2411
203-938-0069
Email: paul@studiounicorn.net
Web: studiounicorn.net
Contact: Paul Avgerinos, Multi-Grammy winning Producer & Engineer
Format: Pro Tools Ultimate
Basic Rate: $150 / Hr.

TARQUIN STUDIOS
Bridgeport, CT
Contact: Sandy Roberton
Email: studio@tarquinrecords.com

TROD NOSSEL
10 George St.
Wallingford, CT 06492
203-269-4465
Web: trodnossel.com
Format: Pro Tools HD2/HD3
Basic Rate: call for information

DELAWARE

JAMLAND STUDIO
2326 Empire Dr.
Wilmington, DE 19810
302-475-0204
Email: music@jamlandstudio.com
Web: jamlandstudio.com
Format: see website for equipment
Basic Rate: call for information

KEN-DEL STUDIOS
1500 First State Blvd.
Wilmington, DE 19804-3596
301-999-1111
Email: info@ken-del.com
Web: ken-del.com

OCCUPY STUDIO
170 East Main Street
Newark, DE 19711
302-223-4441
Email: Record@OccupyStudio.com
Web: occupystudio.com

DISTRICT OF COLUMBIA

CLEANCUTS MUSIC
4100 Wisconsin Ave. N.W., 1st Fl.
Washington, D.C. 20008
202-237-8884
Web: cleancuts.com
Format: digital
Basic Rate: please call for info

Additional location:
2901 Chestnut Ave.
Baltimore, MD 21211
410-467-4231

LION AND FOX RECORDING STUDIOS
9517 Baltimore Ave
College Park, MD 20740
301-982-4431
Email: mail@lionfox.com
Web: lionfox.com
Contact: Jim Fox
Format: 32 track I/O, 96k, 24bit
Basic Rate: $75/hour

LISTEN VISION RECORDING STUDIOS
2622 Georgia Ave. N.W.
Washington, D.C. 20001
202-332-8494
Web: listenvision.com
Contact: Jeremy Beaver
Format: Pro Tools, digital, 124 tracks
Basic Rate: call for rates

FLORIDA

AUDIO-VISION
13885 W. Dixie Hwy.
North Miami, FL 33161
305-893-9191
Web: audiovisionstudios.com
Format: Digital and Analog
Basic Rate: Please Call in

BAY EIGHT RECORDING STUDIOS
N.M.B Commerce Center
15421 W Dixie Hwy #8
North Miami Beach, FL 33162
305-705-2405
Email: hello@bayeight.com
Web: bayeight.com

BRICKKS HOUSE OF BEATZ
1331 West Cass St.
Tampa, FL 33605
813-808-1492
Contact: Corey Jackson
Email: booking@dirttybeatz.com
Web: dirttybeatz.com
Basic Rate: call for rates

CLEAR TRACK STUDIOS
814 Franklin St.
Clearwater, FL 33756
727-449-8888, 866-963-3108
Email: info@cleartrackstudios.com
Web: cleartrackstudios.com
Contact: Marina
Format: see website for equipment list
Basic Rate: call for info

CRESCENT MOON
Miami, FL 33155
305-663-8924
Email: josem@crescentmoon.com
Web: crescentmoon.com
Format: Audio/Video Suites, ISDN, Digital/Analog
Basic Rate: Call for rates

CRITERIA RECORDING STUDIOS
1755 NE 149th St,
North Miami, FL
305-947-5611
Contact: Trevor Fletcher
Email: TFletcher@criteriastudios.com
Web: facebook.com/CriteriaStudios
Formats: 16 and 24 tk analog, 48k digital, DAW's
Basic Rate: Six full-service world-class studios from vintage Neve 8078 to SSL9096J to SSL Duality.
Founded in 1958 this landmark facility has produced hundreds of gold & platinum albums in every genre.
Rates tailored on a per project basis.

DOGMANIC PRODUCTIONS & RECORDING STUDIOS
1731-B SW 7th Ave.
Pompano Beach, FL 33060
954-675-0870
Email: info@DogManicRS.com
Web: dogmanicrs.com

EMERALD CITY PRODUCTIONS
Walt Disney World's Backyard
Winter Garden, FL 34787
407-279-1956
Email: danny@emeraldcitypro.com
Web: emeraldcitypro.com
Contact: Danny Ozment
Format: Podcast production only
Basic Rate: call for rates

EVERMORE SOUND RECORDING STUDIOS
1633 Acme St.
Orlando, FL 32805
407-218-5953
Email: info@evermoresound.com
Web: evermoresound.com
Contact: Luke Beaulac
Format: see website for equipment list
Basic Rate: call or email for info

FONTAINE RECORDINGS
South Florida
305-907-2332
Email: management@fontainerecordings.com
Web: fontainerecordings.com

GASOLINE ALLEY RECORDING STUDIOS
2202 Lake Bradford Rd.
Tallahassee FL 32310
850-575-4277
Email: info@gasolinealleystudios.com
Web: gasolinealleystudios.com
Contact: Jerry Gaskins
Format: see website for equipment list
Basic Rate: call or email for info

GRANDBAY RECORDING STUDIOS
2811 North 34th Street
Tampa, Fl. 33614
813-418-2346
Email: studiotime@grandbaystudios.com
Web: grandbayrecordingstudios.com

HEIGA STUDIOS
168 SE 1st St. #500
Miami, FL 33131
786-212-1591
Email: info@heigastudios.com
Web: heigaaudiovisual.com

JAMBAND
Gainsville, FL
Web: jamband.com

PHAT PLANET RECORDING STUDIOS
3473 Parkway Center Ct.
Orlando, FL 32808
407-295-7270
Email: info@phatplanetstudios.com
Web: phatplanetstudios.com
Contact: Ed Krout
Format: Pro Tools HD, Analog 2-inch etc.
Basic Rate: $110/hr. Studio A, $70/hr. Studio B

LALA MANSION
Tampa, FL
813-658-5747, 631-905-7466
Contact: Andrew Boullianne, Head Eng./Studio Mgr.
Email: info@lalamansion.com
Web: lalamansion.com

LILY PAD RECORDING
226 King Street, Suite 150
Cocoa, FL 32922
321-305-6085
Email: mark@lilypadrecording.com
Web: lilypadrecording.com
Basic Rate: $35/hr/$50 (2hr min)

LOG CABIN STUDIO
Tallahassee, FL
850-567-5554
Email: kris@logcabinmusic.com
Contact: Kris Kolp
Format: facebook
Basic Rate: call or email for info

MIAMI BEACH RECORDING STUDIOS
14889 NE 20th Ave.
North Miami, FL 33181
305-956-3939
Email: Pablo@mbrs.us
Web: studio.mbrs.us

MORPLAY STUDIOS
2048 NW Miami Ct, Miami, FL 33127
(786) 750-4409
Web: morplaystudios.com
Email: bookings@morplaystudios.com

MYPLATINUM SOUND
2727 Phyllis St.
Jacksonville, FL 32205
904-612-1492
Web: myplatinumsound.com
Contact: Paul Lapinski
Basic Rate: call or see website for info

NOISEMATCH STUDIOS
4306 NW 2nd Ave.
Miami, FL 33127
786-334-5382
Email: info@noisematch.com
Web: noisematchstudios.com
Basic Rate: $135/hr/$1500(12 hrs), 1/2 day/$780

RALEIGH MUSIC STUDIOS MIAMI
1260 NW 29th Street
Miami, Florida 33142
(908) 463-8641
Email: Info@raleighmusicstudios.com
Web: raleighmusicstudios.com
Contact: Eli Colazzo
Innovative and Ultramodern Recording Studio 4 blocks west of Wynwood. 5 Fully Equipped Rooms - serving the Miami Creative Community

SONIC RECORDING
Cape Coral
Fort Meyers, FL
239-898-1339
Email: bo@sonicrecording.net
Web: sonicrecording.net
Contact: Bo Davis
Basic Rate: $75/hr

STYLE-CITY MUSIC, INC
2101 Starkey Rd D15
Largo, FL 33771
727-520-2336
Email: stylecitymusic@yahoo.com
Web: stylecitymusic.com
Contact: Steven "Q" Berry
Format: "Style-City Music Presents" is a 29-minute music video program showcasing music videos from all over the world from both signed and unsigned artists, also provide Video Wall Rental for live events
Basic Rate: 6' x 10' Video Wall Rental Plus Two Cameras $2,500 /Day

TWENTY-FIRST CENTURY STUDIOS
1736-2 Landon Ave.
Jacksonville, FL 32207
904-346-3452
Email: 21centurystudios@gmail.com
Web: twentyfirstcenturystudios.com.
facebook.com/21stCenturyStudios
Basic Rate: call for rates

UNITY GAIN RECORDING STUDIO
1953 Ricardo Ave.
Fort Myers, FL 33901
239-332-4246
Email: info@unitygain.com
Web: unitygain.com
Contact: Bart Iannucci
Format: Direct to Disk, Digital & Analog Tape, & MIDI
Basic Rate: call for rates

VELVET BASEMENT RECORDING STUDIO
1958 N.E. 147th Terrace
Miami, FL 33181
786-252-2924
Email: info@velvetbasement.com
Web: velvetbasement.com
Format: see website for equipment list
Basic Rate: call for info

GEORGIA

11th STREET STUDIOS
699 11th Street, NW
Atlanta, GA 30318
404-249-8511
Email: info@11thstreetstudios.com
Web: 11thstreetstudios.com

5 STAR PRODUCTIONS
582 Trabert Ave NW
Atlanta, GA 30309
470-355-1407
Email: bookings@5starproductions.net
Web: 5starproductionstudio.com

THE BLUE ROOM RECORDING
500 Bishop St., Ste. 7
Atlanta, GA 30318
678-249-0729
Email: thebluroommusic@gmail.com
Web: theblueroomrecording.com

BRAVO OCEAN STUDIOS
1040 Boulevard SE Suite I & K
Atlanta, GA. 30312
404-747-5257
Email: contact@bravooceanstudios.com
Web: bravooceanstudios.com

GROOVE TUNES STUDIOS
340 Rossiter Ridge
Alpharetta, GA 30022
770-842-5511
Email: eatunison@bellsouth.net
Web: groovetunes.com
Contact: Eric Tunison
Format: Pro Tools HD/3 v. 8.0
Basic Rate: $75/hr.

LEDBELLY SOUND STUDIO
243 Hwy 52 E.
Dawsonville, GA 30534
678-977-6045
Email: ledbellysound@gmail.com
Web: ledbellysound.com

LOUDHOUSE STUDIOS
2115 Liddell Dr. NE
Atlanta, GA 30324
404-963-7374
Email: info@loudhousestudios.com
Web: loudhousestudios.com

MAW SOUND RECORDING STUDIOS
P.O. Box 45
Hiawassee, GA 30546
727-535-4560, 800-535-4560
Email: mawsound@juno.com
Web: mawsound.com
Format: digital and analog, Sonar recording
Basic Rate: call for info

PARHELION RECORDING STUDIOS
684 Antone St. S.E., Ste. 110
Atlanta, GA 30318
678-949-9119
Email: mail@parhelionrecordingstudios.com
Web: parhelionrecordingstudios.com
Format: see website for equipment list
Basic Rate: $100/$75/hr

PATCHWERK
1094 Hemphill Ave., N.
Atlanta, GA 30318-5431
404-874-9880
Email: pwr@patchwerk.com
Web: patchwerk.com
Contact: Curtis Daniel III
Format: SSL48-Channel Duality console, SSL J-9000
Basic Rate: call for rates

SUNTONE RECORDING STUDIOS
530 E. Liberty St,
Savannah, GA 31401
Email: info@suntonerecording.com
Rates: $225 for a 3 Hour Block (Minimum Booking)

TREE SOUND STUDIOS
4610 Peachtree Industrial Blvd.
Norcross, GA 30071
770-242-8944
Email: info@treesoundstudios.com
Web: treesoundstudios.com
Basic Rate: please call for info

TWEED RECORDING
140 East Washington St.
Athens, GA 30601
706-204-9144
Email: info@tweedrecording.com
Web: tweedrecording.com
Contact: Andrew Ratcliffe
Format: digital Pro Tools
Basic Rate: please call for info

HAWAII

ISLAND SOUND STUDIOS
377 Keahole St., Ste. D-03
Honolulu, HI 96825
808-200-1822
888-458-2312
Email: aloha@islandsoundstudios.com, pamela@islandsoundstudios.com
Contact: Kyle Spicer
Website: islandsoundstudios.com
Format: 2 SSL9000J, Digital/Analog

THUNDER STUDIOS
916 Kaaahi Pl.
Honolulu, HI 96817
808-232-4028
Email: thunderstudioshawaii@yahoo.com

IDAHO

AUDIO LAB RECORDING
3638 Osage St.
Garden City, ID 83714
208-344-9551
Email: Steve@audiolab.org, Pat@audiolab.org
Web: audiolab.org

TONIC ROOM, THE
1509 Roberts St., Ste. 103
Boise, ID 83705
208-338-8433
Email: info@tonicroomstudios.com
Web: tonicroomstudios.com
Contact: Jason or Chris
Format: Pro Tools HD/Neve
Basic Rate: $55\hr(8-12hrs), $65/hr(1hr), $550 Daily rate

ILLINOIS

CHICAGO RECORDING COMPANY
205 N Michigan Ave.
Chicago, IL 60601
312-822-9333
Email: sarah@chicagorecording.com
Web: chicagorecording.com
Contact: Sarah Hamilton, Music Studio Manager
Format: Monster Pro Tools HD systems + every format since 1975
Basic Rate: Special "lockout" day rates, call for info

Additional locations:
55 W. Wacker
Chicago IL 60601
205 Michigan Ave.
Studio 205A
Chicago, IL 60601

CLASSICK STUDIOS
2950 W. Chicago Ave.
Chicago, IL 60622
773-217-0513
Email: Book@classickstudios.com
Web: classickstudios.com
Basic Rate: $45/75 Hr (3hr min)

DEAF DOG MUSIC
2239 S. Michigan Ave.
Chicago, IL 60616
312-927-4870
Email: jfo@deafdogmusic.com
Web: deafdogmusic.com
Basic Rate: call or email for info

ELECTRICAL AUDIO
2621 W. Belmont Ave.
Chicago, IL 60618
773-539-2555
Contact: Steve Albini, Owner and Recording Engineer
Email: info@electricalaudio.com
Web: electricalaudio.com
Basic Rate: $400/$600 per day

GRAVITY STUDIOS
2250 W. North Ave.
Chicago, IL 60647
773-862-1880
Email: info@gravitystudios.com
Web: gravitystudios.com
Format: Digital/Analog
Basic Rate: please call

HANDWRITTEN RECORDING
1346 W. Belmont
Chicago, IL 60657
773-472-7132
Email: Rick@handwrittenrecording.com
Web: handwrittenrecording.com
Format: digital and analog
Basic Rate: $395 day (10hr) / $45/hr

MYSTERY STREET RECORDING COMPANY
2827 N. Lincoln Ave.
Chicago, IL 60657
773-512-2630
Email: record@mysterystreetrecording.com
Web: mysterystreetrecording.com
Basic Rate: $50-$75/hr

PHILHARMONIC STUDIOS
800 Forest Edge Dr.
Vernon Hills, IL 60061
847-985-1111
Email: info@philharmonic.com
Web: philharmonic.com

PRESSURE POINT RECORDING STUDIOS
2239 S. Michigan Ave.
Chicago, IL 60616
312-842-8099
Email: wolfdog@pprecs.com
Web: pprecs.com
Format: Digital/Analog
Basic Rate: please call

RAXTRAX
3126 N. Greenview
Chicago, IL 60657
773-871-6566
Email: info@raxtrax.com
Web: raxtrax.com
Format: 2 SSL control rooms, digital/analog
Basic Rate: please call for info

STONECUTTER RECORDING STUDIO
1719 S. Clinton, Floor Zero
Chicago, IL 60616
312-698-9977
Email: info@stonecutterstudios.com
Web: stonecutterstudios.com

STUDIO 11
345 N. Loomis St.
Chicago, IL 60607
312-372-4460
Email: studio11chicago@gmail.com
Web: studio11chicago.com
Basic Rate: $65/hr

STUDIO VMR
5818 S. Archer Rd.
Summit, IL 60501
708-267-2198, 312-286-5018
Email: don@studiovmr.com
Web: studiovmr.com
Format: Pro Tools HD3 Accel, also Hard Disk Recorders/72 Tracks
Basic Rate: Call for prices

TONE ZONE RECORDING
931 W. Wilson Ave.
Chicago, IL
312-953-3346, 312-664-5353
Email: tonezonerecording@sbcglobal.net
Web: tonezonerecording.net
Format: SSL 4000G, Monitors: Genelec, Tannoy, Yamaha, AKG 240, Senneheiser

TREE HOUSE RECORDS
4808 W. Wrightwood Ave.
Chicago, IL 60639
847-302-6105
Contact: Matt Geiser
Email: mg@treehouserecordschicago.com
Web: treehouserecordschicago.com
Basic Rate: $40.hr

UPTOWN RECORDING
4656 N. Clifton Ave.
Chicago, IL 60640
773-271-5119
Email: info@uptownrecording.com
Web: uptownrecording.com
Contact: Matt Denny
Format: see website for equipment list
Basic Rate: $75/hr

INDIANA

AIRE BORN STUDIOS
4700 Northwest Plaza W. Dr.
Zionsville, IN 46077
317-876-1556
Web: aireborn.com
Contact: Mike Wilson
Format: see website for equipment list
Basic Rate: call or email for info

AZMYTH RECORDING
5130 Brouse Ave.
Indianapolis, IN
317-281-3670
Email: info@azmythrecording.com
Web: azmythrecording.com
Format: Pro Tools HD2/HD3
Basic Rate: $70/hr (2hr min)

LODGE STUDIOS, THE
3550 Roosevelt Ave.
Indianapolis, IN 46218
317-568-0000
Email: info@thelodgestudios.com
Web: thelodgestudios.com
Contact: Michael Graham
Basic Rate: please call for info

SWEETWATER STUDIOS
5501 US Highway 30 West
Fort Wayne, IN 46818
800-386-6434
Email: studio@sweetwater.com
Web: sweetwaterstudios.com
Contact: Julie Doust
Services: Experienced, professional engineers. Dolby ATMOS certified mixing. Recording. Mastering. Music production. Session Musicians. Multimedia content. Large recording space. Equipment list on website.
Basic Rate: Contact for a custom quote.

IOWA

CATAMOUNT RECORDING, INC.
5737 Westminster Dr.
Cedar Falls, IA 50613
319-268-1011
Email: catamount@cfu.net
Web: catamountrecording.com
Format: Pro Tools HD3, Otari 2-inch analog, SSL 4048E/G+
Basic Rate: call for rates

TRIAD PRODUCTIONS, INC.
2120 Rittenhouse St., Suite C
Des Moines, IA 50309
515-243-2125
Email: sales-studio@triadav.com
Web: triadav.com
Basic Rate: please call for info

KANSAS

GREENJEANS STUDIOS
110 W. Harvey Ave., Ste. 2
Wellington, KS 67152
620-326-5326
Email: carter@greenjeansstudios.com
Web: greenjeansstudios.com
Format: ProTools HD3
Basic Rate: please call for info

KENTUCKY

DOWNTOWN RECORDING
515 S. 4th St.
Louisville, KY 40202
502-583-9966
Email: nick@downtownrecording.com
Web: downtownrecording.com
Contact: Nick Stevens
Format: Pro Tools HDX, 24 Track 2-inch analog
Basic Rate: please call for info

DSL STUDIOS
10352 Bluegrass Pkwy.
Louisville, KY 40299
502-499-2102
Email: info@dslstudios.com
Web: dslstudios.com
Format: digital Pro Tools
Basic Rate: please call for info

THE LODGE
231 6th Ave.
Dayton, KY 41074
513-476-9115
Web: thelodgeky.com

TNT PRODUCTIONS
6303 Fern Valley Pass
Louisville, KY 40228
502-964-9616
Email: barry@tntrecording.com
Web: tntrecording.com
Format: digital Pro Tools HD
Basic Rate: please call for info

LOUISIANA

DOCKSIDE STUDIO
4755 Woodlawn Rd.
Maurice, LA 70555
337-893-7880
Email: docksidestudio@gmail.com
Web: facebook.com/Dockside-Studio
Contact: Steve and Cezanne (Wish) Nails
Format: Tracking, Mixing, Lodging
Basic Rate: please call for info

ESPLANADE STUDIOS
2540 Esplanade Ave.
New Orleans, LA 70119
504-655-0423
Email: esplanadestudios@gmail.com
Web: esplanadestudios.com

MARIGNY RECORDING STUDIOS
535 Marigny St.
New Orleans, LA 70117
504-475-4535
Email: info@marignystudios.com
Web: marignystudios.com
Contact: Rick Nelson
Format: see website for equipment list
Basic Rate: call or email for info

STUDIO IN THE COUNTRY
21443 Hwy. 436
P.O. Box 490
Bogalusa, LA 70429
985-735-8224
Email: jay@studiointhecountry.com
Web: studiointhecountry.com
Contact: Jay Wesley
Format: Studer 2-inch 24-track, Pro Tools HD 32 i/o, Neve 8068 analog mixing board (32 ch.)
Basic Rate: $750/day including engineer

MAINE

BAKED BEANS RECORDING
75 Weston Farm Rd.
Harrison, ME 04040
207-615-1717, 207-583-4312
Email: beans@megalink.net
Web: bakedbeansrecording.com
Contact: Alan Bean
Format: Pro Tools Ultimate
Basic Rate: $45/hour

MAIN STREET MUSIC STUDIOS
379 Main St.
Brewer, ME 04412
207-992-6169
Email: info@mainstreetmusicstudios.com
Web: mainstreetmusicstudios.com
Basic Rate: call for rates

MY THRILL STUDIO
46 Blueberry Hill Rd.
Winterport, ME 04496
207-223-5082
Email: mfrancis@mythrillstudio.com
Web: mythrillstudio.com
Basic Rate: please call for info

STUDIO, THE
45 Casco St.
Portland, ME 04101
207-772-1222
Email: info@thestudioportland.com
Web: thestudioportland.com
Contact: Tim Tierney
Format: Pro Tools
Basic Rate: call for rates

MARYLAND

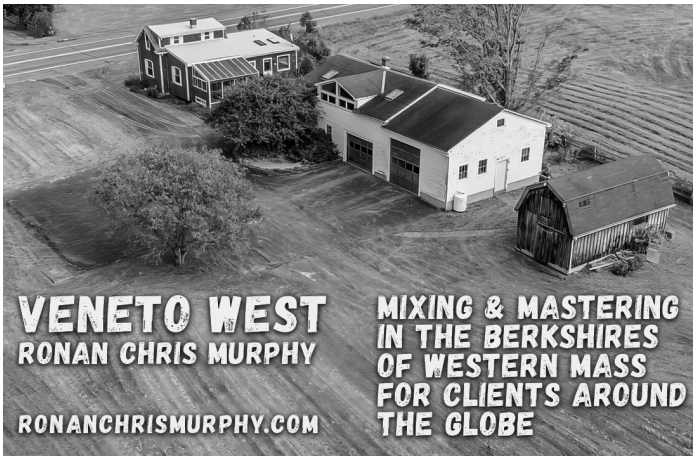
CLEANCUTS MUSIC
2901 Chestnut Ave.
Baltimore, MD 21211
410-467-4231
Email: daveb@cleancuts.com
Web: cleancuts.com
Basic Rate: please call for info

Additional location:
4100 Wisconsin Ave., N.W.
Washington, D.C. 20016
202-237-8884
Email: tetiana@cleancuts.com

HIT AND RUN RECORDING
18704 Muncaster Rd.
Rockville, MD 20855
301-948-6715
Email: info@hitandrunrecording.com
Web: hitandrunrecording.com
Format: Main DAW Cubase, 2nd DAWs Digital Performer, Pro Tools Le
Basic Rate: call for rates

NIGHTSKY STUDIOS
3432 Rockefeller Ct.,
Waldorf, MD 20602
301-910-6163, 301-374-9450
Email: aurora4dth@aol.com
Web: facebook.com/nightskystudios
Contact: Ron
Format: Pro Tools HD
Basic Rate: call for current rates

OMEGA STUDIOS
12712 Rock Creek Mill Rd., Ste. 14 A
Rockville, MD 20852



301-230-9100
Email: nicks@omegastudios.com
Web: omegastudios.com
Format: Pro Tools HD and analog 24 track in all three tracking rooms.
Basic Rate: Call for rates
Services: Four State of the Art Rooms

MASSACHSETTS

BLINK MUSIC, INC.
129 Franklin St.
Cambridge, MA 02139
617-225-0044
Email: info@blinkmusic.com
Web: blinkmusic.com
Basic Rate: call for info

BRISTOL RECORDING AND VOICE STUDIOS
238 Huntington Ave
Boston, MA 02115
617-247-8689
Email: info@bristolstudios.com
Web: bristolstudios.com
Contact: Jason
Basic Rate: call for info

CYBER SOUND RECORDING STUDIOS
349 Newbury St., Ste. 201
Boston, MA
617-424-1062
Email: cyber.sound@verizon.net
Web: cybersoundmusic.com
Format: Pro Tools HD, Digital/Analog
Basic Rate: $125 per hour with Engineer

INFINITE RECORDING STUDIOS
236 Ash Street.
Reading, MA 01867
617-286-6821
Web: infiniterecording.com
Format: Pro Tools, Logic, Reason, Ableton
Basic Rate: variable

MIXED EMOTIONS MUSIC
11 Pine Ave
Middleton, MA 01949
978-774-7413
Contact: Kenny Lewis, Engineer/Producer
Email: mixedemt@aol.com
Web: mixedemotionsmusic.com

MUSICMEZ STUDIO
Greater Boston Area
617-529-1922
Email: mez@musicmez.com
Web: musicmez.com
Contact: Steven Mesropian (aka mez)
Format: DAW, specializing in broadcast quality productions for songwriters, lyricists and artists
Basic Rate: See website for rate

NORTHFIRE RECORDING
15a Grove St.
Amherst, MA 01002
413-256-0404
Email: northfirerecordingstudio@gmail.com
Web: northfirerecording.com
Format: see website for equipment list
Basic Rate: $60/70/hr, $550/10hr.

PILOT RECORDING
1073 Main St.
Housatonic, MA 01236
413-274-1073
Email: info@pilotrecording.com
Web: pilotrecording.com
Contact: Will Schillinger
Format: see website for equipment list
Basic Rate: call or email for info

Q DIVISION STUDIOS
North Cambridge, MA
617-623-3500
Web: qdivisionstudios.com
Basic Rate: Call for rate

THE RECORD COMPANY
960 Massachusetts Ave.
Boston, MA 02118
617-765-0155
Email: booking@therecordco.org
Web: therecordco.org,
facebook.com/therecordco

SUREFIRE CREATIVE STUDIOS
Lowell, MA 01852
978-441-0975
Email: SurefireCreativeStudios@gmail.com
Web: surefirecreativestudios.com
Comments: Surefire Creative Studios is an award winning audio and visual production company based outside of Boston, Massachusetts. Surefire provides its family of clients with a number of services such as music composition, video production, soundstage rental, recording studio rental, audio engineering, and brand consultation.
Basic Rate: call for rates

VENETO WEST
PO Box 574
Williamstown, MA 01267
310-591-4440, 310-200-9010
Email: rcm@venetowest.com,
Liz@lizredwing.com
Web: venetowest.com
Contact: Liz Redwing, Ronan Chris Murphy
Format: digital and analog
Basic Rate: call for info

MICHIGAN

MASTERPIECE SOUND AND STUDIOS
1611 Webb St.
Detroit, MI 48206
313-867-7874
Email: masterpiecesoundstudios@gmail.com
Web: masterpiecesoundstudios.com

METRO 37 RECORDING STUDIO
1948 Star Batt Dr.
Rochester, MI 48309
586-549-2879
Email: metro37studio@gmail.com
Web: metro37.com
Contact: Kevin Sharpe
Format: see website for equipment list
Basic Rate: please call for info

ROYALHOUSE RECORDING
Detroit, MI
Email: RoyalHouseBooking@gmail.com
Web: royalhouserecording.com
Contact: Roger Goodman
Format: see website for equipment list
Basic Rate: see web for info

RUSTBELT STUDIOS
118 E. 7th Street
Royal Oak, MI 48067
248-541-7296
Email: info@rustbeltstudios.com
Web: rustbeltstudios.com

THE SOUNDSCAPE RECORDING STUDIO
3323 Rochester Rd.
Royal Oak, MI 48073
248-439-0499
Web: soundscapestudio.com
Format: see website for equipment list
Basic Rate: $65/hr

WATERFALL STUDIOS
11389 S. Forrest Sideroad
Dafter, MI 49724
313-570-6780
Email: waterfall@waterfallrecordings.com
Web: waterfallrecordings.com
Contact: Kenneth Sutton
Format: digital
Basic Rate: please call for info

MINNESOTA

A440 STUDIOS
Minneapolis, MN
855-851-2440
Contact: Steve Kahn Studio Manager
Email: a440steve@gmail.com
Studio: Full Audio Recording with ProTools, API Neve. Full Equipment list on website. Promotional Videos (EPK) and concept for bands with up to 8 cameras and a switcher. Live Webcasts for YouTube, Facebook, Vimeo, etc. 4,000 sq. Ft. REHEARSAL SPACE for Touring Bands!

BABBLE-ON RECORDING STUDIOS
5120 27th Ave. S.
Minneapolis, MN 55417
612-375-0533
Email: andre@babble-on-recording.com
Web: babble-on-recording.com
Contact: Andre Bergeron
Format: digital and analog, Pro Tools HD2
Basic Rate: $100/200 hr.

CARPET BOOTH STUDIOS
5296 65th Ave. SE
Rochester, MN 55904
507-244-0540
Email: zach@carpetbooth.com
Web: carpetbooth.com
Basic Rate: Call or email for rates

CUSTOM RECORDING STUDIOS
4800 Drake Rd.
Minneapolis, MN 55422
763-521-2950
Email: jpreynolds1946@yahoo.com
Web: customrecordingstudios.com
Contact: Jim Reynolds
Format: 24 track Hi-8 Digital Tape.
Basic Rate: $50/hr, call for additional rates

THE HIDEAWAY
77 13th Ave., N.E.
Minneapolis, MN 55413
Email: joe@thehideawaympls.com
Web: thehideawaympls.com
Format: see website for equipment list
Basic Rate: email for rates

PACHYDERM STUDIOS
Cannon Falls, MN 55009
507-263-4438
Email: info@pachyderm-studios.com
Web: pachyderm-studios.com

SKYLAND STUDIOS
7452 236th Street E
Lakeville, MN
Web: skylandstudio.com

TAYLOR SOUND AND VIDEO
Saint Louis Park
8000 Powell Rd., #100
Saint Louis Park, MN 55343
612-208-2864
Email: info@taylor-sound.com
Web: taylor-sound.com

THE TERRARIUM
607 Central Ave., S.E.
Minneapolis, MN 55414
612-338-5702
Email: jasonorris@mac.com
Web: the-terrarium.com
Contact: Jason Orris
Format: Pro Tools HD3
Basic Rate: call for rates

MISSISSIPPI

MALACO STUDIOS
3023 W. Northside Drive
Jackson, MS 39213
601-982-4522, 800-272-7936
Email: malaco@malaco.com
Web: malaco.com/studios
Format: Studer Analog, Protools HD, Nuendo, Source Connect Voice Over

MISSOURI

ENDEAVOR STUDIO
211 South College St
Arcadia, MO
573-944-4440
Email: greggill45@gmail.com
Web: facebook.com/endeavorstudioAV, Endeavorav.com

GFM RECORDING STUDIO
1118 W. Main Street
Blue Springs, MO
816-598-8810
Email: staff@gfmmodernrecording.com
Web: gfmmodernrecording.com

MANSION SOUND RECORDING STUDIO
189 Expressway Lane
Branson, MO 65616
417-337-7851
Email: info@MansionSound.com
Web: mansionsound.com

PHAT BUDDHA PRODUCTIONS
1901 Locust St.
St. Louis, MO 63103
314-231-3930
Email: booking@phatbuddhaproductions.com
Web: phatbuddhaproductions.com
Format: digital Pro Tools HD2
Basic Rate: please call for info

MONTANA

JERECO STUDIOS, INC.
627 E. Peach St., Ste. E
Bozeman, MT 59715
406-586-526
Email: jeremiah@jerecostudios.com
Web: jerecostudios.com
Contact: Jeremiah
Format: digital
Basic Rate: call for rates

NEBRASKA

ANOTHER RECORDING COMPANY
6720 Dodge St.
Omaha, NE
402-613-1369
Email: info@anotherrecordingcompany.com
Web: anotherrecordingcompany.com

JOEAUDIO PRODUCTIONS
10850 John Galt Blvd.
Omaha, NE 68137
866-JOE-AUDIO / 402-341-9153
Contact: Joe Wolf

Web: joeaudioproductions.com
Format: Digital
Services: ProTools, ISDN, SourceConnect

MAKE BELIEVE STUDIOS
825 S. 20th St.
Omaha, NE 68108
402-972-6387
Email: your_friends@makebelievestudio.com
Web: makebelievestudio.com

RAINBOW RECORDING STUDIO
2322 S. 64th Ave.
Omaha, NE 68106
402-554-0123
Email: audioguru@rainbowmusicmaha.com
Web: rainbowmusicomaha.com
Basic Rate: please call for info

STUDIO 24
8601 N. 30th St.
Omaha, NE 68112
402-342-9090
Email: rcb@studio24omaha.com
Web: studio24omaha.com
Contact: Chuck Beckler
Format: digital
Basic Rate: $60/HR

NEVADA

BIG SWEDE STUDIOS
Las Vegas, Nevada
213-447-6007
Email: bigswede@bigswedestudios.com
Web: bigswedestudios.com
Contact: Big Swede
Format: digital and analog, 256 tracks
Basic Rate: call for info

CULTURE KINGS
Las Vegas, NV
Web: culturekings.com

D. I. STUDIO LLC
2810 S. Maryland Pkwy. Ste C
Las Vegas, Nevada. 89109
702-792-3302
Email: digitalinsightrecording@gmail.com
Web: direcordingstudios.com
Contact: Tiger Stylz
Format: ProTools HDX
Basic Rate: Private Studio/Call for Rates

THE HIDEOUT RECORDING STUDIO
14 Sunset Way
Henderson, NV 89014
702-445-7705, 702-318-6001
Web: hideoutlv.com
Format: Analog and Digital
Basic Rate: Hourly and Block, call for quotes

IMIRAGE SOUND LAB
15558 Linda Way
Sparks, NV 89431
775-358-7484
Email: tom@Inspired-amateur.com
Web: inspired-amateur.com

JAGUAR RECORDING STUDIO
Las Vegas, NV
702-808-4400
Email: thad@jaguarstudio.com
Web: thaddeuscorea.com
Contact: Thaddeus Corea
Format: Logic Pro
Basic Rate: Call for rates.

SKELETON KEY RECORDING
(702) 596-3219
5087 Arville St suite c
Las Vegas, NV 89118
Web: skeletonkeyrecording.com

STUDIO DMI
6839 Ponderosa Way Suite 100
Las Vegas, NV 89118
702-860-6180
Contact: music@studiodmi.com
Email: Service@studiodmi.com
Web: studiodmi.com

TONE FACTORY, THE
5329 S. Cameron
Las Vegas, NV 89120
702-301-6964

TRIMORDIAL STUDIO LAS VEGAS
Audio Graphics Web
Las Vegas, NV 89104
Email: trimordial@thefaro.com
Web: trimordial.com
Contact: Roy Rendahl
Format: Digital Pro Tools, Ozone Mastering
Gear: MacBook Pro, JBL, Shure, Røde, AKG, Yamaha
Services: Studio recording, song mastering, and music creation & production.

UNIVERSITY OF NEVADA, LAS VEGAS
4505 S. Maryland Pkwy.
Las Vegas, NV 89154
702-895-3332
Web: unlv.edu/music/beam/studio
Contact: Music Department, Recording Studio

NEW HAMPSHIRE

CEDARHOUSE SOUND & MASTERING
P.O. Box 333
North Sutton, NH 03260-0333
603-927-6363
Email: cedarhousesound@gmail.com
Web: cedarhousesound.com
Contact: Gerry Putnam
Format: Pro Tools Ultimate, Pyramix, SADiE and 2" analog
Basic Rate: please call or email for info

MOJO MUSIC STUDIO
P.O. Box 536
Franconia, NH
603-348-5249
Email: mojomusicstudio@gmail.com
Web: mojorecordingstudio.com
Contact: Tony or Joe
Format: Pro Tools 10
Basic Rate: call for rates

NEW JERSEY

GDPONDERROSA STUDIOS
144 Warbasse Junction Rd.
Lafayette, NJ 07848
973-879-3199
Email: gdponderrosa@gmail.com
Web: ponderrosastudios.com, facebook.com/PonderRosaStudios
Format: see website for equipment list
Basic Rate: call or email for info

KALEIDOSCOPE SOUND
514 Monastery Pl
Union City, NJ 07087
201-223-2868
Email: info@kaleidoscopesound.com
Web: kaleidoscopesound.com

LAKEHOUSE RECORDING STUDIOS
619 Lake Avenue
Asbury Park, NJ. 07712
732-455-5669
Email: booking@lakehouserecordingstudios.com
Web: lakehouserecordingstudios.com

SOUND ON SOUND STUDIOS
1 Greenwood Avenue
Suite 210
Montclair, NJ 07042
212-944-5770
Email: info@soundonsoundstudios.com
Web: soundonsoundstudios.com

STUDIO TO STAGE PRODUCTIONS
170 U.S. 9
Englishtown, NJ 07726
732-617-6530
Email: info@stosp.net
Web: studiotostageproductions.com/recording-studio

WATER MUSIC RECORDERS
2000 West Street
Union City, NJ 07087
201-420-7848
Email: rob@watermusic.net
Web: watermusic.net

NEW MEXICO

JOHN WAGNER RECORDING STUDIOS, INC.
8601 Lomas N.E.
Albuquerque, NM 87112
505-296-2766, 505-296-2919
Email: info@johnwagnerstudios.com
Web: johnwagnerstudios.com

SANTA FE STUDIOS
1 Santa Fe Studios Rd
Santa Fe, NM 87508
505-954-2400
Email: contact@santafestudios.com
Web: santafestudios.com

STEPBRIDGE STUDIOS
528 Jose St.
Santa Fe, NM 87501
505-988-7051
Email: stepbridge@gmail.com
Web: stepbridge.com
Contact: Edgard Rivera
Format: Pro Tools HD, Music production, audio services for film and authors.
Basic Rate: please call for info

NEW YORK

825 RECORDS, INC. (STUDIO & PRODUCTION COMPANY)
8225 5th Avenue
Suite 335
Brooklyn, NY 11209
347-240-5417
Email: mattyamendola@825records.com
Web: 825records.com
Contact: Matty Amendola
Format: Semi-private project studio
Services: Mixing & full service production

APPLEHEAD RECORDING STUDIOS
845-418-2370
Woodstock, New York.
Web: appleheadrecording.com
Email: info@appleheadrecording.com

BATTERY STUDIOS
321 W 44th Street
Suite 1001
New York, NY 10036
212-833-7373
Email: donna.kloepfer@batterystudios.com
Web: batterystudios.com

BEHIND THE CURTAINS MEDIA
234 6th St. Ste. #5
Brooklyn, NY 11215
347-699-4429
Contact: Michael Abiuso
Email: mike@behindthecurtainsmedia.com
Web: mikeabiuso.com, behindthecurtainsmedia.com
Basic Rate: Call or email for rate

BREWERY RECORDING STUDIO
910 Grand St.
Brooklyn, NY
844-717-2739
Email: booking@breweryrecording.com
Web: breweryrecording.com
Contact: Nick D'Alessandro
Basic Rate: $95/hr

BRIDGE STUDIOS NY
(716) 222-3002
604 Hertel Ave
Buffalo, NY 14207
(716) 222-3002
Web: bridgestudiosny.com
Rates: Starting at $50/hour

BRIDGE STUDIO
Brooklyn, NY
332-333-4069
Email: hello@bridgerecordingstudio.com
Web: bridgerecordingstudio.com

THE BUNKER STUDIO
Brooklyn, NY
929-234-8534
Email: booking@thebunkerstudio.com
Web: thebunkerstudio.com

CORNER STORE STUDIO
32 E. 23rd Street
New York, NY
201-693-3413
Contact: Abe Silver
Email: hello@cornerstorenyc.com
Website: cornerstorenyc.com
Format: Sony MXP 3036 Console, Apollo X 16 A/D Converters, Analog Outboard Gear
Services: Recording, Mixing, Podcasts, Voice Over, Production, Audio Post
Basic Rate: Contact Us

CUTTING ROOM RECORDING STUDIOS, THE
14 E. 4th St., Ste. 602
New York, NY 10012
212-260-0905
Email: bookings@thecuttingroom.com
Web: thecuttingroom.com
Format: Pro Tools HDX system and SSL Duality Console
Basic Rate: call for rates

DOUGLASS RECORDING
332 Douglass St.
Brooklyn, NY 11217
Email: booking@douglassrecording.com
Web: douglassrecording.com
Rates: please contact us via email.

DOWNTOWN MUSIC STUDIOS
Soho neighborhood
212-461-1889
Email: contact@downtownmusicstudios.com
Web: downtownmusicstudios.com

DUBWAY STUDIOS
14 East 4th St. Suite 602
New York, NY 10012
212-352-3070
Email: info@dubway.com
Web dubwaymusic.com
Contact: Al Houghton
Format: Pro Tools, full-service, music, live band tracking, mixing.
Basic Rate: please call for info

EAST SIDE SOUND
150 Forsyth St.
New York, NY 10002
phone 636 476 5004
Contact: Marc Urselli
Email: info@eastsidesound.nyc
Web: eastsidesound.nyc

ELECTRIC KINGDOM STUDIOS
6 Richard Terrace
Hartsdale, NY 10530
800-933-1305
Email: info@electrickingdom.com
Web: electrickingdom.com

ELECTRIC LADY
52 W. 8th St.
New York, NY 10011
212-677-4700
Email: lee.foster@electricladystudios.com
Web: electricladystudios.com
Format: digital and analog
Basic Rate: please call

ENGINE ROOM AUDIO
42 Broadway, 22nd Fl.
New York, NY 10004
212-625-3467
Email: info@engineroomaudio.com
Web: engineroomaudio.com
Format: Tracking, Mixing, Mastering and Manufacturing
Basic Rate: Contact us for details

EUSONIA STUDIOS
1133 Broadway, Suite 919
New York, NY 10010
212-260-7295
Web: eusoniastudios.com
Contact: Steve Dalmer
Format: see website for equipment list
Basic Rate: call for info

FALL ON YOUR SWORD
Brooklyn, NY
Email: info@fallonyoursword.com
Web: fallonyoursword.com

FLUX STUDIOS
154 E. 2nd St., Ste. #4A
New York, NY 10009
917-512-3489
Email: info@fluxstudios.net
Web: fluxstudios.net
Format: Vintage Heart, Modern Mind
Basic Rate: Call for rates

FUNKADELIC STUIOS
209 West 40th St.
5th Foor
New York, NY 10018
212-696-2513
Email: funkadelicstudios@gmail.com
Web: funkadelicsudios.com

GERMANO STUDIOS
676 Broadway, 3rd Fl.
New York, NY 10012
917-685-1395
Email: troy@thehitfactory.com
Web: germanostudios.com
Contact: Troy Germano
Format: SSL Duality SE 48 input analog with Total Recall
Basic Rate: please call for info

GRAND STREET RECORDING
455 Grand St.
Brooklyn, NY 11211
718-360-9355
Contact: Ken Rich, Jake Lummus
Email: info@grandstreetrecording.com
Web: grandstreetrecording.com

THE ICE PLANT
Long Island City, NY
Email: booking@theiceplant.com
Web: theiceplant.com
Contact: Wayne Silver
Basic Rate: email for rates
Services: API Console, lots of analog outboard, Studer, Pro Tools HDX, live room, iso room, lounge with full kitchen and daylight, and a lot of musical instruments.

INVITE ONLY STUDIO
207 West 25th St
New York, NY 10001
917-327-3710
Email: info@Inviteonly.studio
Web: inviteonly.studio
Services: Slate Media technology Raven Z3C, SSL Duality 48 channel, Delta, ProTools, Logic Pro, FL Studio 12, Ableton 10, Ableton 9

LOUNGE STUDIOS
315 W 39th St.
New York, NY

212-268-8522
Contact: Walter Randall
Email: frontdesk@loungestudiosnyc.com
Web: loungestudiosnyc.com

MARS MAGIC SHOP, THE
68 Jay St.
Brooklyn, NY 11201
212-226-7035
Email: mars@magicshopny.com
Web: magicshopny.com
Format: Analog and Digital
Basic Rate: Call for information

METROSONIC RECORDING
143 Roebling St., 3rd Fl.
Brooklyn, NY 11211
718-782-1872
Email: manager@metrosonic.net
Web: metrosonic.net
Format: all analog and digital formats
Basic Rate: Call for information

MISSION SOUND
16 Powers St.
Brooklyn, NY 11211
917-566-9701
Email: missionsound@mac.com
Web: missionsoundrecording.com

MONO LISA STUDIOS
43-01 21st St., Ste. 212B
Long Island City, NY 11101
212-920-0192
Email: monoLisanyc@gmail.com
Web: monolisanyc.com
Format: ProTools HD10
Basic Rate: Available upon request

PENTHOUSE STUDIOS
723 7th Ave, PH
New York, NY 10019
212-869-0320
Web: penthousestudiosnyc.com/contact
Email: bookings@penthousestudiosnyc.com

PLATINUM SOUND
212-265-6060
122 W. 26th
New York 10001
Web: platinumsoundny.com
Email: info@platinumsoundny.com
Services: Recording Sessions, Mixing/Mastering, Dolby Atmos Mix, Online Mixing, Film Scoring, Music Production, Video Shoots, ADR, Voiceover

POWDERHOUSE STUDIOS
33 S. Broadway
Yonkers, NY 10701
914-310-1499
Email: info@powerhousestudios.co
Web: powerhousestudios.co

PYRAMID RECORDING
12 E. 32nd St., 3rd Fl
New York, NY 10016
212-686-8687
Contact: Todd Hemleb, Founder
Email: pyramidrec@gmail.com
Web: facebook.com/pyramidrecordingnyc

QUAD STUDIOS
723 7th Ave., 10th Fl.
New York, NY 10019
212-730-1035
Email: tino@quadnyc.com
Web: Quadnyc.com
Format: Analog /digital
Basic Rate: Call for info

ROUND HILL MUSIC
650 Fifth Ave., Suite 1420
New York, NY 10019
212-380-0080
Email: info@roundhillmusic.com
Web: roundhillmusic.com
Format: Digital and analog
Basic Rate: please call

SABELLA STUDIOS
49 Oakdale Road
Roslyn Heights, NY 11557
516-484-0862
Email: sabellastudios@gmail.com
Web: sabellastudios.com
Basic Rate: $75 per hr/min 2 hrs, $350 Half Day, $650 Full Day

SEAR SOUND
353 W. 48th St., 6th Fl.
New York, NY 10036
212-582-5380
Email: waltersear@aol.com
Web: searsound.com
Contact: Roberta Findlay, Studio Manager
Format: Analog and Digital, Studio 'A', Recording/mix Neve 8038, Studio 'C', Large Recording/mix, Studio 'D', pre/post room/vacuum tube console & Moog
Basic Rate: call for rates

SKILLMAN MUSIC
65 Skillman Ave
Wiliamsburg, NYC 11211
917-818-0679
Email: booking@skillmanmusic.com
Web: skillmanmusic.com
Basic Rate: please call for info

SMASH STUDIOS
307 W. 36th St., 18th Floor
New York, NY 10018
212-244-9066
Email: studiomanager@smashny.com
Web: smashstudios.com

STUDIO G BROOKLYN
44 Dobbin St.
New York, NY 11222
347-281-1226
Contact: Tony Maimone
Email: booking@studiogbrooklyn.com
Web: studiogbrooklyn.com/studio

THRESHOLD RECORDING STUDIOS
440 W. 41st St.
New York, NY 10036
212-244-1871
Email: thresholdstudiosnyc@gmail.com
Web: thresholdstudios.com
Contact: James Walsh
Format: Analog/Digital
Services: Music Producers, Artist Development, Recording Studios
Basic Rate: call for rates

VALHALLA STUDIOS NEW YORK
89 Letchworth Street
Auburn, NY 13021
315-255-0370
Email: contact@valhallastudiosny.com
Web: valhallastudiosny.com

VINEGAR HILL SOUND
46 Bridge St.
Brooklyn, NY 11201
917-688-4208
Web: vinegarhillsound.com
Email: info@vinegarhillsound.com
Basic Rate: $1500/day, $750/1/2 day

WATCHMEN STUDIOS
5996 Snyder Dr.
Lockport, NY 14094
716-439-6146
Email: watchmens@aol.com
Web: watchmenstudios.com, facebook.com/watchmenstudios
Format: Pro Tools L.E.
Basic Rate: $35/hr, $280/8hr

NORTH CAROLINA

CATALYST RECORDING
Charlotte, NC
704-526-8400
Email: rob@catalystrecording.com
Web: catalystrecording.com
Contact: Rob Tavaglione
Format: digital and analog recording
Basic Rate: Tracking and editing at $50/hr. $125 mixes, please see website for detailed mixing rates.

CITIZEN VINYL
14 O'Henry Ave.
Asheville, NC 28801
Email: info@citizenvinyl.com
Web: citizenvinyl.com

DEEP RIVER SOUND STUDIO
6173 Deep River Rd.
Sanford, NC 27330
919-718-0076
Email: deepriverstudios@gmail.com
Web: deepriverstudios.com

DWARF STAR STUDIOS
No Greensboro St.
Carrboro, NC 27510

919-928-6961
Email: info@dwarfstarstudios.com
Web: dwarfstarstudios.com

EARTHTONE RECORDING
8-d Wendy Ct.
Greensboro, NC 27409
336-210-7107
Email: earthtonesrecording@gmail.com
Web: earthtonesrecording.com
Contact: Benjy Johnson
Basic Rate: $50hr, two-hour minimum, $325 per day

ECHO MOUNTAIN RECORDING
14 N. French Broad Ave.
Ashville, NC 28801
828-232-4314
Email: info@echomountain.net
Web: echomountain.net
Format: Digital/Analog
Basic Rate: please call for more info

FIDELITORIUM RECORDINGS
1001 N. Main St.
Kernersville, NC 27284
Email: fidelitorium@gmail.com
Web: fidelitorium.com
Basic Rate: please email for more info

GAT3 PRODUCTIONS
655 Presley Rd., Suite E
Charlotte, NC 28217
704-525-5552
Email: info@gat3.com
Web: gat3.com
Contact: Susan Tabor

MAGNETIC SOUND
Lakewood Shopping Center
Durham, NC
Email: info@magneticsoundstudios.com
Web: magneticsoundstudios.com

MANIFOLD RECORDING
P.O. Box 1239
Pittsboro, NC 27312
919-444-2350
Email: bookings@manifoldrecording.com
Web: manifoldrecording.com
Format: Analog and digital Synthesizers

RADHAUS STUDIOS
12 Old Charlotte Highway, Suite 10
Asheville, NC 28815
828-484-4408
Email: studio@radhaus.us
Web: rad.haus
Contact: Rebekkah Hilgraves
Format: MOBILE VIDEO AND AUDIO RECORDING -- Video: record up to 9 cameras at up to 4K resolution; stream up to 8 cameras; Audio: digital and analog, flexible formats. Also building a 4,600 square foot studio complex.
Basic Rate: varies based on requirements.

RUBBER ROOM STUDIO
508 Estes Dr Ext
Chapel Hill, NC 27516
919-929-7209
Email: jerrybrownchapelhill@gmail.com
Web: rubberroomstudio.com

SALOON STUDIOS LIVE
313 Old West Road
West Jefferson, NC 28964
Contact: Laura Jones
336-877-2374
Email: info@saloonstudioslive.com
Web: saloonstudioslive.com/recording-studio

SOUND TEMPLE RECORDING
Asheville, NC
828-633-2149
Email: Robert@soundtemplestudios.com
Web: soundtemplestudios.com
Format: Pro Tools 12.5

TEQUILA SUNRISE MUSIC
112 Ann St.
Gaston, NC 27832
800-537-1417, 252-537-0317
Email: tequilasunrisemusic@yahoo.com
Web: tequilasunrisemusic.com
Contact: Kenny Barker
Format: digital
Basic Rate: $45/hr. 2 hr. Min.

STUDIO WARMWOOD
Asheville, NC
860-230-1176
Contact: Dave Kaminsky
Email: studiowarmwood@gmail.com
Web: studiowormwood.com

NORTH DAKOTA

WHISKYSAM RECORDING STUDIO
3314 Royal Cir.
Grand Forks, ND 58201
701-741-4667
Email: whiskysam@hotmail.com
Web: whiskysam.com
Format: Pro Tools HD 10
Basic Rate: call for rates

OHIO

BAD RACKET RECORDING STUDIOS
26991 Tungsten Rd
Euclid, OH 44132
216-309-2882
Email: play@badracket.com
Web: badracket.com

LAVA ROOM RECORDING
6001 West Creek Road
Independence, OH. 44131
216-334-1172
Email: info@lavaroomrecording.com
Web: lavaroomrecording.com

LEGACY SOUNDWORKS
Cincinnati, OH
Email: studio@legacysoundworks.com
Web: legacysoundworks.com

REFRAZE RECORDING STUDIOS
2727 Gaylord Ave.
Dayton, OH 45419
937-298-2727
Email: ron@refraze.com
Web: refraze.com
Contact: Ron Pease
Format: Digidesign Pro Tools|HD 2 Accel
Basic Rate: $600/day incl. engineer, $65/hr

STAR SOUND STUDIOS
10200 Royalton Road
Ste. 3
North Royalton, OH
216-374-8458
Email: starstoundstudioscleveland@gmail.com
Web: starsoundstudios.com

SUPERIOR SOUND CLEVELAND
2230 Superior Ave E Floor1
Cleveland, OH.
2160577-4223
Web: superiorsoundcle.com

OKLAHOMA

BENSON SOUND, INC.
5717 S.E. 74th St., Ste. F
Oklahoma City, OK 73135
405-610-7455
Email: info@bensonsound.com
Web: bensonsound.com
Format: digital
Basic Rate: please call for info

CASTLE ROW STUDIOS
2908 Epperly Dr.
Del City, OK 73115
405-265-6793
Email: info@castlerowstudios.com
Web: castlerowstudios.com
Basic Rate: Call or email for rates

CORNERSTONE RECORDING CO.
1315 Locust Ln.
Edmond, OK 73013
405-848-8400
Email: info@cornerstonerecording.com
Web: cornerstonerecording.com
Contact: Ken Sarkey
Format: Digital and Analog
Basic Rate: please call for info

STUDIO SEVEN/LUNACY RECORDS
417 N. Virginia Ave.
Oklahoma City, OK 73106
405-236-0643
Email: cope@okla.net
Web: lunacyrecords.com
Contact: Dave Copenhaver
Format: 2-inch 24-Track, Pro Tools & other digital formats, large playing room, tracking, mixing & mastering
Basic Rate: call for rates

OREGON

BIG RED STUDIO
P.O.Box 66
Corbett, OR 97019
503-695-3420
Email: billyo@bigredstudio.com
Web: bigredstudio.com
Contact: Billy Oskay
Format: 2-inch analog, vintage Trident Console, Pro Tools HD2
Basic Rate: Please call for rates

FALCON RECORDING STUDIOS
15A S.E. 15th Ave.
Portland, OR 97214
503-236-3856
Email: falconstudios@comcast.net
Web: falconrecordingstudios.com
Contact: Dennis Carter
Format: digital Pro Tools
Basic Rate: please call for info

JACKPOT! RECORDING STUDIO
2420 S.E. 50th
Portland, OR 97206
503-239-5389
Email: info@jackpotrecording.com
Web: jackpotrecording.com
Contact: Larry Crane
Format: see website for equipment list
Basic Rate: $50/hr

OPAL STUDIO
6219 S.E. Powell Blvd.
Portland, OR 97206
503-774-4310
Email: info@opal-studio.com
Web: opal-studio.com
Contact: Kevin Hahn
Format: digital and analog
Basic Rate: $50/hr.

SPROUT CITY STUDIOS
Eugene, OR 97402
541-687-0947
Email: giddy@sproutcity.com
Web: sproutcity.com
Format: digital
Basic Rate: please call for info

PENNSYLVANIA

APOCALYPSE THE APOCALYPSE
303 W. Market St.
Clearfield, PA 16830
225-266-1973
Email: fred@fredweaver.com
Web: apocalypsetheapocalypse.com
Contact: Fred Weaver
Basic Rate: $40 hr/$400 Day

CAMBRIDGE SOUND STUDIOS
2003 West Moyamensing Ave.
Philadelphia, PA 19145
215-465-7500
Email: jscambridge@verizon.net
Web: cambridgesoundstudios.com

FORGE RECORDING
100 Mill Rd.
Oreland, PA 19075
215-885-7000
Email: info@forgerecording.com
Web: forgerecording.com
Format: ProTools HD3 Accell, MacPro 2.8 quadcore, API 1608
Basic Rate: $95/hr, $400/1/2 day, $800/day

GREEN VALLEY RECORDING
590 S. Frymire
Hughesville, PA 17737
570-584-2653
Email: greenvalleyrecording@windstream.net
Web: greenvalleyrecording.com
Contact: Richard or Alison Rupert
Format: Multitrack Digital, Analog (2 track only)
Basic Rate: $30/hr

IMMERSIVE MUSIC MEDIA GROUP, LLC
(717) 621-2441
1630 Manheim Pike Suite 3A, Lancaster, PA 17601
Web: immgstudios.com
Email: info@immersivemmg.com
Format: Digital, Dolby Atmos
Basic Rate: Please call for info.

MINER STREET BOOKING
128 Krams Ave.
Philadelphia, PA 19127
Contact: Brian McTear
Email: minerstreetbooking@gmail.com
Web: minerstreet.com

REPERCUSSION STUDIOS
38 Jackson St,
Philadelphia, PA 19148
257-307-6648
Contact: Andrew Ha, Founder
Email: repercussionstudios@gmail.com
Web: repercussionstudios.com
Basic Rate: $40/$70/hr

RIGHT COAST RECORDING
Columbia, PA
717-681-9801
Email: studio@rightcoastrecording.com
Web: rightcoastrecording.com
Format: 2-inch 16 + 24 track analog, 48 track 192k digital performer, automated Neotek elite console
Basic Rate: call for rates

SINE STUDIOS
127 S. 22nd St., 2nd Fl.
Philadelphia, PA 19102
484-883-4343
Email: matt@sinestudios.com
Web: sinestudios.com
Basic Rate: $100 min. (2 hr blocks

SPICE HOUSE SOUND
1514 E. Wilt St.
Philadelphia, PA 19125
203-644-2129
Email: booking@spicehousesound.com
Web: spicehousesound.com
Basic Rate: $80/hr/$320/half day/$600 daily

SURREAL SOUND STUDIOS
2046 Caster Ave., 2nd Fl.
Philadelphia, PA 19134
215-288-8863
Web: surrealsoundstudios.com
Format: Digital and Analog

THIRD STORY
5120 Walnut St.
Philadelphia, PA 19139
215-747-1200
Email: tsr2@verizon.net
Web: thirdstoryrecording.com
Format: Pro Tools, Digital/Analog
Basic Rate: please call for rate

THE VAULT RECORDING
6500 Grand Ave.
Pittsburg, PA 15225
412-420-9239
Contact: Bob McCutcheon, Owner
Email: bob@thevaultrecording.com
Web: thevaultrecording.com
Format: SSL AWS 948, ProTools II HD Native

RHODE ISLAND

STATIC PRODUCTIONS
North Kingstown, RI
401-267-8236
Email: record@staticproductions.com
Web: staticproductions.com
Contact: Peter LaGrasse
Basic Rate: see website

SOUTH CAROLINA

CHARLESTON SOUND
2612 Larch Land, Ste. 107
Mt. Pleasant, SC 29466
843-216-5556
Email: info@charlestonsound
Web: charlestonsound.com

THE JAM ROOM
201 S. Prospect St.
Columbia, SC 29205
803-787-6908
Email: jamroomstudio@gmail.com
Web: jamroomstudio.com
Contact: Jay Matheson
Format: Pro Tools HDX
Basic Rate: please call for rates

MISSION CONTROL STUDIOS
14363 Ocean Drive, Unit 13
Pawleys Island, SC 29585
509-220-1216
Email: karl@mission-control-studios.com
Web: mission-control-studios.com
Contact: Karl Bingle
Format: Analog, digital and hybrid recording, mixing, mastering and music production.
Basic Rate: $60/75/hr, block and corp to corp rates available. All major credit cards accepted.

STRAWBERRY SKYS RECORDING STUDIOS
1706 Platt Springs Rd.
West Columbia, SC 29169
803-794-9300
Email: info@strawberryskys.com
Web: strawberryskys.com
Contact: Gary Bolton
Format: Radar24 and Pro Tools
Basic Rate: call for pricing

TRUPHONIC RECORDING
816B St. Andrews Blvd.
Charleston, SC 29407
843-619-7700
Contact: Elliott Elsey
Email: Elliott@truphonic.com
Web: truphonic.com

SOUTH DAKOTA

ALL POETIC AUDIO
Scotland, SD
605-660-6741
Email: all.poetic.audio@gmail.com
Web: allpoeticaudio.com

THE RIVERSIDE STUDIOS
605-215-6594
Email: adam@riverside.studio
Web: riverside.studio

TENNESSEE

4U RECORDING
400 Union Avenue
Memphis, TN 38103
901-779-2044
Email: info@4urecording.com
Web: 4urecording.com
Additional location:
1376 Chattahoochee Ave. NW
Atlanta, GA 30318
470-541-2445

ADDICTION SOUND STUDIOS
28 Music Square East
Nashville, TN 37203
615-953-6243
Email: info@addictionsound.com
Contact: Jonathan Cain or David Kalmusky
Format: Pro Tools HDX2 System
Web: addictionsound.com
Basic Rate: please call for info

ARDENT STUDIOS
2000 Madison Ave.
Memphis, TN 38104
901-725-0855
Email: info@ardentstudios.com, mark.danger@ardentmusic.com
Web: ardentstudios.com
Format: Pro Tools 9.0.1 and analog 24, 16, 8 and 2 trk 1/2-inch and 1/4-inch
Basic Rate: please call for info

BOB BULLOCK
Cool Springs Mix
Franklin, TN
615-972-8280
Email: bob@bobbullock.net
Web: bobbullock.net
Format: Mixing services, specializing in country, Pop and Rock, Nuendo and pro Tools. See website
Basic Rate: Contact for Rates

BLACKBIRD STUDIO
2806 Azalea Pl.
Nashville, TN 37204
615-467-4487, 615-487-2509
Email: info@blackbirdstudio.com
Web: blackbirdstudio.com
Contact: John McBride, Studio Owner; Rolff Zwiep, Studio Mgr.
Format: Digital/analog
Basic Rate: please call

CASTLE RECORDING STUDIOS
1393 Old Hillsboro Rd.
Franklin, TN 37069
615-791-0810
Email: booking@castlerecordingstudios.com
Web: castlerecordingstudios.com
Format: digital and analog
Basic Rate: please call

CAVE STUDIOS, THE
5853 Davis Hollow Rd.
Franklin, TN 37064
615-790-7578
Email: thecaverecordingstudios@gmail.com
Web: thecavestudios.net
Contact: Andrew Hooker
Format: Pro Tools HD3
Basic Rate: call for rates

THE CHURCH STUDIO
Leon Russell purchased the church in 1972 and The Church Studio was conceived.
304 S. Trenton Ave
Tulsa, OK 74120
Web: thechurchstudio.com
Email: nancy@thechurchstudio.com
See website for impressive gear list and major artists that have recorded here.

CURB STUDIOS
43 Music Sq. E
Nashville, TN 37203
615-963-9300
Email: studiomanager@curb.com
Web: curbstudios.com

DARK HORSE RECORDING
2465 Old Charlotte Pike
Franklin, TN 37064
615-791-5030
Email: info@darkhorserecording.com
Web: darkhorserecording.com
Clients: Taylor Swift, Halestorm, Keith Urban, Hunter Hayes

EAST IRIS STUDIO
518 E. Iris Dr.
Nashville, TN 37204
615-777-9090
Email: info@eastirisstudios.com
Web: eastirisstudios.com

EASTSIDE MANOR
615-512-4059
Nashville, TN
Contact: Aaron Dethrage, Studio Mgr.
Email: hello@esmstudios.com
Web: eastsidemanor.com
Format: Neve VR48 Legend

FITTING ROOM STUDIO
Nashville, TN
(615) 706-0747
Email: fittingroomstudio@yahoo.com
Web: fittingroomstudio.com
Info: Brand new, purpose built, 1250 Sq Ft facility located in Madison, TN (about 10 min from East Nashville, 18 min from downtown Nashville). We provide a creative environment with 3 ISO booths plus a large, great sounding live room. Full backline available, customizable lighting. See our website for gear list. Special rate available if you mention Music Connection.

FUNHOUSE STUDIOS
802 18th Avenue South
Nashville, TN 37203
615-242-7949
Email: funhousestudios@yahoo.com
Web: facebook.com/FunhouseStudios
Basic Rates: $40/50/hr, 3 hr block, $350/450/day, 12 hr day

THE GROVE
At Hope Church
8500 Walnut Grove Road
Memphis, TN 38018
901-755-7721
Email: thegrove@hopechurchmemphis.com
Web: hopepres.com/recording-studio

HOUSE OF DAVID STUDIO
1205 16th Ave. S
Nashville, TN 37212
615-320-7323
Email: houseofdavidstudio@gmail.com
Web: houseofdavidnashville.com

JAY'S PLACE RECORDING STUDIO
1508 17th Ave. S
Nashville, TN 37212
615-479-7986
Email: jaysplacerecording@comcast.net
Web: facebook.com/jaysplacerecordingstudio

HILLTOP STUDIO
902 Due West Ave.
Nashville, TN 37115
615-865-5272, FAX 865-5553
Email: studio@hilltopstudio.com
Web: hilltopstudio.com

IN CIITE STUDIOS
320 Billingsly Ct.
Franklin, TN 37067
615-553-3240
Email: info@inciite.com
Web: inciite.com

LAYMAN DRUG COMPANY
1128 3rd Ave., S
Nashville, TN
615-750-2228
Email: studio@laymandrugcompany.com
Web: laymandrugcompany.com

JAMES LUGO'S VOCAL ASYLUM
Nashville, TN
615-540-9108
Email: james@jameslugo.com
Web: jameslugomusic.com/about
Contact: James Lugo
Format: digital and analog
Basic Rate: call for rates

MADE IN MEMPHIS
400 Union Ave.
Memphis, TX 38103
901-779-2031
Email: info@mimecorp.com
Web: mimecorp.com/studio, facebook.com/MadeinMemphisEnt

MASTER GROOVE STUDIOS / RADD SOUND
Northridge, CA
Nashville, TN
818-830-3822, 615-562-5329
Email: davejavu@att.net
Web: mastergroovestudios.com
Contact: David Morse
Format: digital, unlimited tracks
Basic Rate: please call for rates

NASHVILLE TRAX RECORDING STUDIOS
2817 W. End Ave., Suites 126-259
Nashville, TN 37203
615-319-8616
Email: nashtrax@bellsouth.net
Web: nashvilletraxrecordingstudio.com
Basic Rate: call for rates

OCEAN WAY NASHVILLE
1200 17th Ave., S.
Nashville, TN 37212
615-320-3900
Email: pmcmakin@oceanwaynashville.com
Web: oceanwaynashville.com
Format: digital and analog
Basic Rate: please call

OMNISOUND STUDIOS
1806 Division St.
Nashville, TN 37203
615-482-1511
Web: omnisoundstudios.com
Format: Pro Tools HD/24 TK analog
Basic Rate: call for rates

PALETTE MUSIC
2491 N. Mt. Juliet Rd., #1934
Mount Juliet, TN 37121
615-681-4061
Contact: Jeff Silverman
Web: palettemusic.net
Basic Rate: Call for info

PARAGON STUDIOS
320 Billingsly Ct.
Nashville, TN 37067
615-778-9083. 818-538-6492 Los Angeles location
Email: info@paragon-studios.com
Web: paragon-studios.com
Format: digital and analog
Basic Rate: please call

PARLOR PRODUCTIONS
1317 16th Ave., South
Nashville, TN 37212
615-385-4466
Email: studio@parlorproductions.com
Web: parlorproductions.com

PEARL SNAP STUDIOS
1109 Woodland St.
Box #60064
Nashville, TN 37206
615-434-5807
Web: pearlsnapstudios.com

PRIME CUT STUDIO
Nashville, TN
615-582-7307
Web: primecutstudio.com
Basic Rate: call for rates

THE RECORD SHOP RECORDING STUDIO
2480 Moore Way
La Vergne, TN 37086
248-207-4975
Email: info@therecordshopnashville.com
Web: therecordshopnashville.com
Contact: Sean Giovanni

ROUND HILL MUSIC
818 18th Ave. S Suite 940
Nashville, TN 37203
615-695-7705
Email: info@roundhillmusic.com
Web: roundhillmusic.com
Format: Digital and analog
Basic Rate: please call

Additional locations:
New York
212-380-0080
London
+44 (0) 207-734 3251

ROYAL STUDIOS
1320 Willie Mitchell Blvd.
Memphis, TN 38106
901-775-3790
Web: royalstudios.com
Format: see website for equipment list
Basic Rate: call for info

THE RUKKUS ROOM RECORDING
2741 Larmon Dr.
Nashville, TN 37204
615-385-4007
Email: booking@rukkusroom.com
Web: rukkusroom.com
Basic Rate: Call or email for rates

SAM PHILLIPS RECORDING
639 Madison Ave.
Memphis, TN 38103
901-523-2251

catalyst recording

mixing
analog summing
vocal tuning
mastering

704.526.8400
catalystrecording.com

Email: samphillipsrecording@gmail.com
Web: samphillipsrecording.com, facebook.com/samphillipsrecording

SIENNA STUDIOS NASHVILLE
1802 Grand Ave.
Nashville, TN 37212
615-762-4094
Web: siennastudiosnashville.com/about
Format: Digital and analog
Basic Rate: please call

SKYWAY STUDIO
3201 Dickerson Pike
Nashville, TN 37207
615-650-6000
Email: Information@skywaystudios.tv
Web: skywaystudios.tv

SOUND EMPORIUM STUDIOS
3100 Belmont Blvd.
Nashville, TN 37212
615-383-1982
Web: soundemporiumstudios.com
Basic Rate: call or email for rates

SOUTHERN GROOVES
Crosstown Concourse
1350 Concourse Ave.
Memphis, TN 38104
Web: southerngrooves.com
Basic Rate: contact via website for rates

SOUTHERN GROUND STUDIOS
114 17th Ave S
Nashville, TN 37203
(615) 953-3948
Email: booking@southerngroundnashville.com

SOUTH BY SEA STUDIOS
1313 Jewel Street
Nashville, TN 37207
Web: southxseastudios.com

SOUND KITCHEN STUDIOS
112 Seaboard Ln.
Franklin, TN 37067
615-370-5773 x 225
Email: iblonder@soundkitchen.com
Format: Pro Tools HD & Vintage Analog - Neve, SSL, & API Legacy
Basic Rate: Please call Ira Blonder, Managing Partner

SOUND STAGE STUDIOS LIVE
10 Music Circles
Nashville, TN 37203
615-873-1501
Contact: Nick Autry
Web: facebook.com/soundstagestudios
Basic Rate: call for rates

SPELLBOUND RECORDERS
Lebanon, TN
615-617-9419
Contact: Nettie Freed
Email: contact@spellboundrecorders.com, nettie@spellboundrecorders.com
Web: spellboundrecorders.com, facebook.com/spellboundrecorders

STATION WEST
616 W Iris Drive
Nashville, TN 37204
615-463-9118
Contact: Rafaela Marone, Manager
Email: stationwest@gmail.com
Web: stationwest.com

STARSTRUCK STUDIOS
40 Music Square W.
Nashville, TN 37203
615-259-0001
Web: starstruckstudios.com
Contact: Janet Leese
Format: digital/analog
Basic Rate: call

STONEBRIDGE MASTERING STUDIO
140 Jefferson Ave.
Memphis, TN 38103
901-654-6491
Contact: Gebre Waddell
Format: see website for equipment list
Basic Rate: $75/single, $50/song for 2 or more songs

STUDIO 78 RECORDING
Brentwood, TN
615-310-7707
Email: daewoo@studio78nashville.com
Web: studio78nashville.com

SUN STUDIO
706 Union Ave.
Memphis, TN
800-441-6249, 901-521-0664
Email: nina@sunstudio.com
Web: sunstudio.com

SPUTNIK SOUND
408 E. Iris Drive
Nashville, TN 37204
Contact: Mitch Dane, Engineer, Vance Powell, Engineer
Email: mitch@sputniksound.com, vance@sputniksound.com
Web: sputniksound.com

TOMMY'S TRACKS MASTERING
Nashville, TN
615-522-4344
Email: tommy@tommystracks.com
Web: tommystracks.com/mastering
Contact: Tommy Wiggins
Format: Analog mastering for today's digital, CD, vinyl and streaming platforms
Basic Rate: $125/song

TRACE HORSE RECORDING STUDIO
502 E. Iris Drive
Nashville, TN 37204
615-258-5540
Email: booking@tracehorse.com
Web: tracehorse.com

UNDERGROUND TREEHOUSE STUDIOS
3145 Stafford Dr.
Nashville, TN 37214
615-497-5048
Web: undergroundtreehouse.com
Email: undergroundtreehouse@gmail.com
Basic Rates: $40/hr w/eng., $400/song, demo service/Arrangements

UNOMASS STUDIO
Brentwood, TN
Web: unomasstudio.com
Contact: Doug Sarrett

VERGE RECORDING
1218 5th Ave. North
Nashville, TN 37208
615-320-5576
Contact: Brian Exkert
Web: vergerecording.com

WELCOME TO 1979
1110 48th Ave. N
Nashville, TN 37209
844-679-1979
Contact: Yoli Mara
Email: booking@welcometo1979.com
Web: welcometo1979.com

WILDWOOD RECORDING
2201 N. Berry's Chapel Rd.
Franklin, TN 37069
615-708-6944
Email: booking@wildwoodrecording.com
Web: wildwoodrecording.com
Contact: Brendan Harkan
Format: Digidesign Pro Tools HD3 wit Pro Control, Otari 2-inch 24 Track
Basic Rate: Call for Information

WRITERS STUDIO AT HUTTON HOTEL
1808 West End Ave
Nashville, TN 37203
615-340-9333
Web: writersstudiosathuttonhotel.com

TEXAS

ARLYN STUDIOS
200 Academy Dr., Ste. 140
Austin, TX 78704
512-447-2337
Email: booking@arlynstudios.com
Web: arlynstudios.com
Basic Rate: call or email

ASSEMBLY LINE STUDIOS
703-609-9047
Email: kevin@assemblylinestudios.com
Web: assemblylinestudios.com

AUSTIN SIGNAL
10208 Birdlip Circle
Austin, TX 78733
512-656-4039
Email: Jon@austinsignal.com
Web: austinsignal.com
Format: Pro Tools 10, Analog

BLUE ROCK ARTIST RANCH AND STUDIO
P.O. Box 619
Wimberley, TX 78676
512-847-7440
Email: info@bluerocktexas.com, billy@bluerocktexas.com
Web: bluerocktexas.com
Contact: Billy Crockett
Format: Pro Tools HD3
Basic Rate: call for rates

CACOPHONY RECORDERS
Austin, TX
512-771-9863
Email: cacophonyrecorders@gmail.com
Web: cacophonyrecorders.com

CEDAR CREEK RECORDING
5012 Brighton Rd.
Austin, TX 78745
512-444-0226
Email: andre@cedarcreekstudioatx.com
Web: facebook.com/cedarcreekrecording, cedarcreekstudioatx.com
Format: Pro Tools 10 HD Native, Yamaha NS-10,1973 Custom 32 Input Neve

CRYSTAL CLEAR SOUND
4902 Don Dr.
Dallas, TX 75247
214-630-2957
Email: kent@crystalclearsound.net
Web: crystalclearsound.net
Format: analog, digital, mastering
Basic Rate: $70/hr, $500 for 8-hour block

THE ECHO LAB
Denton, TX
Contact: Matt Pence
Web: theecholab.com
Email: mattpencerecording@gmail.com

EMPIRE SOUND RECORDING STUDIO
1500 Crescent Drive
Carrollton, TX 75006
214-289-3786
Email: info@empiresoundstudios.com
Web: empiresoundstudio.com

ESTUARY RECORDING
Austin, TX 78751
972-672-7176
Contact: J. Michael Landon, Engineer
Email: michael@estuaryrecording.com
Web: estuaryrecording.com
Format: Analog, Digital and Vintage Modern Recording

iMIX RECORDING STUDIOS
6347 Ashcroft Drive, Ste. 6b
Houston, TX 77081
832-649-4653
Email: imixhouston@gmail.com
Web: imixhouston.com

FIREFLY SOUND STUDIO
3711 Farm to Market Rd., 484
Fischer, TX 78133
830-935-2069
Web: sffirefly.com
Contact: Steve Hennig
Format: see website for equipment list
Basic Rate: call or email for info

ICE CREAM FACTORY STUDIO
1029 Reninli Street. #10
Austin, TX 78723
512-814-7625
Email: matt@icecreamfactorystudio.com
Web: icecreamfactorystudio.com

JOMUSIK
Sunnyvale, TX 75182
972-226-1265
Email: info@jomusik.com
Web: jomusik.com
Contact: Joe Milton
Format: digital and analog, lots of tracks
Basic Rate: $60/hr, productions by mail

THE KITCHEN STUDIOS
9024 Garland Rd.
Dallas, TX 75218
214-321-6401
Email: thekitchenstudios@sbcglobal.net
Web: thekitchenstudios.net
Basic Rate: $65 per hour

LUMINOUS SOUND
17120 Dallas Pkwy., Ste. 100
Dallas, TX 75248
972-331-7040
Email: info@luminoussound.com
Web: luminoussound.com
Basic Rate: please call for info

MAGIK STUDIOS
16745 North Freeway, Ste. D
Houston, TX 77090
281-880-8992, 832-305-6429
Email: magikrecording@gmail.com
Web: magikrecordingstudio.com
Basic Rate: $50/hr/2hr min.

NEXUS RECORDING STUDIOS
8535 Fair Haven
San Antonio, TX 78229
210-639-5266
Email: Jason@nexusrecordingstudios.com
Web: nexusrecordingstudios.com
Contact: Jason Hatch

ORB RECORDING STUDIOS
9306 Ledgestone Terrace
Austin, TX 78737
512-433-6301
Email: bookingorb@gmail.com
Web: orbrecordingstudios.com
Basic Rate: call or email for rates

THE PANHANDLE HOUSE
(940) 349-9229
313 N Locust St
Denton, TX
Web: panhandlehouse.com
Email: thepanhandlehouse@gmail.com
Equipment: panhandlehouse.com/equipment
Rates: Flat Rate Mix: $750 per song
Mastering: $75 per song
Room Rate: $750 per day, includes an assistant. Erik Herbst enginneering rate: Room rate + $500 per 8hours, any time over that is billed at $100 per hour. Hourly rate with Erik engineering: $150 per hour with 2-hour minimum.

PLANET DALLAS
P.O. Box 110995
Carrollton, TX 75011
214-893-1130
Email: info@planetdallas.com
Web: planetdallas.com
Contact: Rick Rooney
Format: please see website
Basic Rate: call for pricing

RAMBLECREEK STUDIO
Austin, TX
512-797-7131
Contact: Britton Beisenherz
Email: info@ramblecreek.com
Web: ramblecreek.com
Basic Rate: Call for info

RECORD WITH BARRON
1701 Detering St.
Houston, TX. 77007
713-225-1846
Email: barron@recordwithbarron.com
Web: recordwithbarron.com
Basic Rate: 1 hr/$80, 4 hr/$280

SONIC RANCH
20200 Alameda
Tomillo, TX 79853
915-449-3717
Contact: Tony Rancich
Email: tony@sonicranch.com
Web: sonicranch.com

SOUND ARTS RECORDING
8377 Westview Drive
Houston, TX 77055
713-464-4653
Email: brianbaker@soundartsrecording.com
Web: soundartsrecording.com

SPACE REHEARSAL & RECORDING
7915 Manchaca Rd.
Austin, TX 78745
512-448-9518
Web: spaceatx.com
Basic Rates: $10/$14/$30 hr

STUDIO HILL AUSTIN
Austin, TX
737-202-4557
Email: studiohillaustin@gmail.com
Web: studiohillaustin.com

STUDIO 601
South Austin, TX
512-693-9465
Email: info@studio601recording.com
Web: studio601recording.com

STUDIO713
849 Richey St.
Houston, TX 77002
713-640-5428
Email: info@713mediagroup.com
Web: 713mediagroup.com

SUGARHILL STUDIOS
5626 Brock St.
Houston, TX 77023
713-926-4431

Contact: Casey Waldner
Email: fjr8660@gmail.com
Web: facebook.com/SugarHillStudios

SUNRISE SOUND
3330 Walnut Bend
Houston,TX 77042
713-977-9165
Email: info@sunrisesound.com
Web: sunrisesound.com
Basic Rates: $139/2hr session, $259/4hr session, $479/8hr session

360 RECORDING STUDIO
11430 Bissonnet St.
Houston, TX 77099
832-598-7348
Web: 360recordingstudio.com

TIERRA STUDIOS
7502 Shadyvilla Ln.
Houston, TX 77055
832-730-0040
Email: info@tierrastudios.com
Web: tierrastudios.com

TOP HAT RECORDING
2302 Rebel Rd.
Austin, TX 78704
512-779-8188
Knoxville, TN
Email: mary@tophatrecording.com
Web: tophatrecording.com

TRINITY RECORDING STUDIO
3406 Brawner Parkway
Corpus Christi, TX 78411
361-854-SING (7464)
Email: webinfo@trinitystudio.com
Web: trinitystudio.com
Contact: Jim Wilken
Format: digital, unlimited tracks
Basic Rate: $30/hr.

WIRE ROAD STUDIOS
901 W. 20th St.
Houston TX 77008
713-636-9772
Email: contact@wireroadstudios.com
Web: wireroadstudios.com
Contact: Bill Wade
Format: Digital / Pro Tools
Basic Rate: Studio A $130/Hour; Studio B $100/Hour; Studio D $75/Hour

UTAH

FUNK STUDIOS
445 N. 700 W, Suite 101
North Salt Lake, UT 84054
385-424-0778
Email: funkstudiosutah@gmail.com
Web: funkstudiosutah.com

NOISEBOX STUDIOS
2544 W. 500 S.
Provo, UT 84601
801-805-8217
Email: dave@noiseboxstudios.com
Web: noiseboxstudios.com
Contact: Dave Zimmerman
Basic Rate: $85/hr

OUTLAW MUSIC STUDIO
55 Castle Valley Dr.
Moab, UT 84532
435-259-0900
Email: info@outlawmusic.studio
Web: outlawmusic.studio
Contact: Fred Stone
Format: Pro Tools HD/HDX, analog 1/2" and 2"-24 track
Basic Rate: Please contact us

ROCKET SKATES RECORDING & REHEARSAL
380 E. 1700 St.
Salt Lake City, UT 94115
385-275-5495
Email: info@rocketskatesrecording.com
Web: rocketskatesrecording.com

VERMONT

BURLINGTON MUSIC DOJO
416 Pine St.
Burlington, VT 05401
802-540-0321
Email: inquiries@burlingtonmusicdojo.com
Web: burlingtonmusicdojo.com

GUILFORD SOUND
561 Fitch Rd.
Guilford, VT 05301
802-254-4511
Email: info@guilfordsound.com
Web: guilfordsound.com
Contact: Cynthia Larsen
Format: Pro Tools + Analog
Basic Rate: Please call Cindy.

NORTHERN TRACK RECORDING STUDIO
P.O. Box 1059
Wilmington, VT 05363
802-464-2234
Email: info@northerntrackstudio.com
Web: northerntrackstudio.com
Basic Rate: $60/hr

OLD MILL ROAD RECORDING
316 Old Mill Road
East Arlington,VT 05252
802-430-7398
Email: info@oldmillroadrecording.com
Web: oldmillroadrecording.com

TANK RECORDING STUDIO
322 N. Winooski Ave.
Burlington, VT 05401
802-448-2655
Email: info@tankrecording.com
Web: tankrecording.com
Format: Pro Tools Ultimate 2013/2015 Mac Pro, Apogee 32 Channels

VERMONT RECORDING STUDIOS
1057 Quarry Road
Chester, VT 05153
802-631-0707
Email: Studio@VermontRecordingStudios.com
Web: VermontRecordingStudios.com
Social: @VTRecording
Contact: John Sawyer
Format: Studio One, Pro Tools, Solid State Logic SuperAnalogue Mixing Console & DAW Controllers.
Basic Rate: Please call for more information

VIRGINIA

CUE RECORDING STUDIOS
109 Park Ave., Ste. E
Falls Church, VA 22046
703-532-9033
Email: info@cuerecording.com, studiomanager@cuerecording.com
Web: cuerecording.com
Basic Rate: please call for info

DA SPOT RECORDING STUDIO
213 W Brookland Park Blvd.
Richmond, VA 23223
804-649-2888
Web: daspotrecordingstudio.com

INNER EAR STUDIO
2701 South Oakland Street
Arlington, VA 22206
703-820-8923, 703-521-7781
Email: zdz801@aol.com
Web: innerearstudio.com
Rate: $425 per day, hourly rates available

MASTER SOUND
Virginia Beach, VA 23452
757-373-1180
Email: rob@mastersoundva.com
Web: mastersoundva.com
Contact: Rob Ulsh
Format: digital and vintage analog
Basic Rate: call for rates

WASHINGTON

BAD ANIMALS
2247 15th Ave. W
Seattle, WA 98119
206-443-1500
Email: info@badanimals.com
Web: badanimals.com
Contact: Wendy Wills
Format: digital and analog
Basic Rate: please call for info

BEAR CREEK STUDIO AND MUSIC PRODUCTION
6313 Maltby Rd.
Woodinville, WA 98072
425-481-4100
Email: ryanhadlock@hotmail.com
Web: bearcreekstudio.com
Contact: Manny Hadlock
Format: 2" 24 trk, 2" 16 trk, 1/2" 2 trk, Pro Tools HD 32 in/48 out
Basic Rate: Please call for rates

CLOUD STUDIOS
1101 E. Pike St.
Basement
Seattle, WA 98122
206-209-0977
Email: info@cloudstudiosseattle.com
Web: cloudstudiosseattle.com
Contact: Doug Wilkerson
Basic Rate: call for rates

ELECTROKITTY
4415 Densmore Ave., N.
Seattle, WA 98103
425-358-1441
Email: electrokittyrecording@gmail.com
Web: electrokitty.com
Contact: Garrett
Format: Digital and Analog
Basic Rate: call for more info

LONDON BRIDGE STUDIOS
20021 Ballinger Way, N.E., #A
Shoreline, WA 98155
206-364-1525
Email: info@londonbridgestudio.com
Web: londonbridgestudio.com
Format: Vintage Neve 8048 / Studer A-800 MKIII 24-track 2" Analog tape deck, Protools HD3
Basic Rate: please call for rates

MIRROR SOUND STUDIO
301 N.E. 191st St.
Seattle, WA 98155
206-440-5889
Email: info@mirrorsound.com
Web: mirrorsound.com
Contact: Ken Fordyce
Format: 24 track digital-analog
Basic Rate: Please call for rates

ORBIT AUDIO
Seattle, WA
206-381-1244
Email: orbitaudio@gmail.com
Web: orbitaudiorocks.com
Format: Digital/Analog
Basic Rate: $95/Hr, $750/day

ROBERT LANG STUDIOS
19351 23rd Ave. Northwest
Shoreline, WA 98177
206-542-1041
Email: info@robertlangstudios.com
Web: robertlangstudios.com
Basic Rate: Call for rates

WEST VIGINIA

JAMIE PECK PRODUCTIONS
216 Longvue Acres Rd.
Wheeling, WV 26003
304-277-2771
Web: jamiepeckproductions.com
Contact: Jamie Peck
Format: digital Pro Tools HD
Basic Rate: please call for info

RHL AUDIO
703-628-3015
Email: chris@rhlaudio.com
Web: rhlaudio.com
Contact: Chris Murphy
Basic Rate: please call for info

WISCONSIN

BLAST HOUSE STUDIOS
1117 Jonathon Dr.
Madison, WI 53713
608-276-4446
Email: mike@madisonmusicfoundry.com
Web: blasthousestudios.com
Format: see website for equipment list
Basic Rate: call for rates

HALLIEWOOD
Chippewa Valley, WI
715-256-7795
Email: halliewoodrecordingcompany@gmail.com
Web: halliewood.com

WYOMING

BRIDGER PRODUCTIONS
P.O. Box 8131
4150 Glory View Ln.
Jackson, WY 83002
307-733-7871
Email: bridgerproductions@gmail.com
Web: bridgerproductions.com
Contact: Michael J. Emmer, President
Basic Rate: please call for info

For Advertising Info Call 818-995-0101

Save Your Tapes!
Audio Tape Transfer and Restoration
(Baking ,Cleaning and Analogue to Digital Transfer)
Video Tapes Transfer to Digital
(Time Base and Color Correction)
Charles Laurence
PRODUCTIONS
818-368-4962

Soundcheck Studios
NORTH HOLLYWOOD, CA
24 hr. Lockout Studios
From Drum Rooms To Huge Band Rooms
*Secured Gated Parking*Free Wi-Fi*Central A/C*
Showcase Room Available w/20' Stage
Full Concert PA, Stage Lights, Live Streaming
Private Bathroom/Make Up Room & More!
818.765.6600 818.823.8774
@soundcheckstudiosnoho
www.soundcheckstudiosnoho.com

VOICE LESSONS
▪ MIGUEL ▪ RIHANNA ▪ GWEN STEFANI ▪ DEMI LOVATO
▪ ALL AMERICAN REJECTS ▪ PINKPANTHERESS
▪ BRYSON TILLER ▪ BRITNEY SPEARS ▪ COLBIE CAILLAT
▪ PUSSYCAT DOLLS ▪ JACK BLACK ▪ KALI UCHIS
Lis Lewis
213.880.5123
lis@thesingersworkshop.com

SPARS.com
The Recording Connection

Giving you the treasures of long hair
All lengths
937 W. Foothill Blvd
Monrovia, CA 91016
in
The Long Hair Company
(626)-791-7405
HAIR PYRATES
Long Hair Shoppe

Singing Lessons Online
ROSEMARY BUTLER
. . . the voice who sang with Jackson Browne, James Taylor, Linda Ronstadt, Bonnie Raitt & more.
30+ years teaching • Vocal technique
Style development • Performance coaching
Artist development • Find your authentic voice
818-386-8334
vocalstarr@aol.com • rosemarybutler.com

Scenario 2024
A Pioneering Music Conference + Festival
APRIL 9 + 10 + 11
concerts
THE REGENT THEATER
LEAVING RECORDS
SURYA BOTOFASINA + NATE MERCEREAU + CARLOS NIÑO + SPECIAL GUESTS
THE REGENT THEATER
RUBY YACHT
MOOR MOTHER + R.A.P. FERRIERA + PSALM ONE + MORE
PICO UNION PROJECT
HEADS KNOW
DJ SLIINK + MILEY SERIOUS + JEWELSSEA + ARIELLENYC
MOROCCAN LOUNGE
PNPL RECORDS
SAM BINGA + BIANCA OBLIVION + SISTER ZO
plus showcases by JUKE BOUNCE WERK + ALPHA PUP + KICK OFF PARTY with KIEFER
workshops
APPLE MUSIC FOR ARTISTS + DIY MASTERING + NEGOTIATING STAKES
INNOVATIVE TRICKS FOR THE MODERN DJ w/ PIONEER - ALPHA THETA
LICENSING FOR TV, FILM, & VIDEOGAMES + ARTIST FINANCE 101 + NEW RELEASE MARKETING + CREATING A DYNAMIC LIVE SHOW + DIY A&R
and many more
TICKETS AND INFO AT SCENARIO2024.COM

"In the music business its all about making connections and what you bring to the table, keeping an eye on what's going on and being visible. Music Connection does that for me."
– Maor Appelbaum - Mastering Engineer
(Meatloaf, Yes, Faith No More, Eric Gales)
MUSIC CONNECTION

MUSIC ATTORNEY

28 Yrs. Pro Attorney / 35 Yrs. Pro. Musician

Legal Expert:

- Music Entertainment
- Contracts
- Band Disputes
- Publishing
- TV/Film
- Business formation
- Contracts

FREE EMAIL & PHONE CONSULTATION:

CALL OR EMAIL ANYTIME: 805-557-0660

CHRIS@CHRISOLSENLAW.COM

WWW.CHRISOLSENLAW.COM

TK REHEARSAL

*NOHO *WLA *VEGAS

GET YOUR OWN PRIVATE STUDIO * 310-445-1151

STARTING AT $290 PER MONTH

TKREHEARSAL.COM

FRANCISCO STUDIOS

MONTHLY 24/7 REHEARSAL SPACES FOR MUSICIANS

BEST MONTHLY RATES IN TOWN
OVER 100 LOCKOUT STUDIOS (24/7 ACCESS)
FREE PRIVATE PARKING
FREIGHT ELEVATOR FOR EASY LOAD IN/OUT
BONDED T1 WI-FI ACCESS
24 HOUR VIDEO SURVEILLANCE
5 MILES FROM DOWNTOWN LA

323-589-7028

WWW.FRANCISCOSTUDIOS.COM

www.narip.com/store

NARIP. Your record industry knowledge network.
Expert info for industry pros. By industry pros.
Get NARIP audio programs now!

NARIP
National Assn. of Record Industry Professionals

Does your rehearsal studio

SUCK?

we can help

- HOURLY/WEEKLY/LOCKOUTS
- FEATURING: HIGH CEILINGS,
- OPENABLE WINDOWS, PHONE JACKS,
- FREE UTILITIES,
- JUST 10 MINUTES FROM HOLLYWOOD!
- GATED PARKING LOT w/ REMOTE CONTROL ENTRY

If you've never seen Downtown Rehearsal before, you'll be amazed at the quality of our construction, the cleanliness of our facility, the view from individual rooms, the parking, the ease of loading and the superior security.

That definitely does NOT suck!

(323) 263-7381

DOWNTOWN REHEARSAL

For Advertising Info Call 818-995-0101

Getting Started with Production Music Libraries

A lot of productions these days are forgoing hiring a composer and relying instead on finding music for their projects using what's known as a production music library.

A production music library is a database of hundreds to thousands of pieces of music that are written in advance with no specific project in mind. The music is categorized by concepts like mood, instrument, tempo, etc. Most music libraries are searchable via tags embedded in the metadata of the file.

For instance, if a director wants a piece of music for their project, they could type in terms (also known as "keywords") such as "cheerful," "acoustic," and "guitar." The database then filters the search results to show only pieces that are tagged with those terms, therefore, narrowing down the search.

While films and games still tend to hire composers to create a bespoke score, productions like reality TV shows, commercials, corporate training videos, and internet and radio advertisements are more and more using a production music library to find what they need.

While library music has been around for a long time, in the past decade its use has skyrocketed. The shift to more "reality-style" shows and internet streaming services has contributed to its rise in popularity for these reasons—The first: Using library music is typically cheaper than hiring a composer. Two: obtaining a license is relatively easy. And three: Instead of writing the music to the picture, a production company will edit the picture to the music.

Getting Started in Production Music Libraries

Because of their growing popularity, there are now many large music libraries in existence that contain hundreds of thousands of pieces of music, all tagged, all searchable. Do a Google search of "Production Music Libraries," and you should get a list of the current heavy hitters.

A lot of major record labels like Universal Music Group and Warner Chappell Music have also thrown their massive hats into the library game, making it difficult for smaller independent libraries to get noticed.

The good news is that most of the major music libraries, minus the record labels, are reasonably open to new composers submitting their music. The bad news is, you need have a fairly exhaustive list of material before they will even consider you. Music libraries look at composers like a numbers game. The more composers and material they have, the more likely they'll be able to license and make money off of them.

However, don't think that because it's relatively easier to submit to a library that they'll just accept any old piece of music. There are protocols and requirements for submissions, the most important being that your tracks have to sound professional, polished and finished, so that they could grab your piece of music, plop it into a show, and they're done. There is no room or time for demos in library music.

Therefore, make sure that before you submit or pitch your music to a library, it sounds broadcast ready.

Tips for Production Music Library Success

While each library may have some different protocols for how they handle their music, there are some universal standards that they all abide by.

Following these standards from the start can greatly enhance the possibility that your music will be picked up.

- Make sure the music is broadcast ready.
- Keep your tracks under three minutes long. One minute-thirty seconds to two minutes is optimal.
- Follow an A, B, A structure. Start with an idea, change to something else, then readdress the initial idea with more musical development.
- Add edit points every thirty seconds. This allows an editor to cut and possibly rearrange the music to fit the scene on which they are working.
- Create a thirty-second version for use in commercials.
- Make stems of each instrument group. Stems (short for "stereo masters") are files from a recording separated by instrument or group of instruments, often for the purpose of creating an alternate mix.
- Learn the naming protocols of the library. It may be something like "Sunrise(title)_95bpm(tempo)_Amin(key)_Sad(mood)_24/48(sample rate)." Each library will have its own naming protocols, with which you should familiarize yourself.
- Embed the metadata for the track. The metadata within the files is how the tracks become searchable within a database. This is where you can tag the track with any relative search terms (keywords) based on mood, tempo, key, feel, etc. It's also obligatory to embed all of your personal information, such as your name, your publisher, your PRO information (ASCAP, BMI, SESAC, etc.), and any splits with other writers. Most DAWs have the ability to add this information to your files while exporting. Familiarize yourself with this process. It's absolutely necessary if you want to be paid for mechanical uses and streaming.

The big thing to remember when you sit down and write music for a library is that it needs to evoke a mood or a feeling, the same as if you were writing music for a film—the biggest difference being that you won't have someone guiding you as to what they're looking for. This can be both frustrating and liberating at the same time. When composing library music, I sit down with a mood in mind. It may be with the intention of writing some upbeat pop/rock tracks, or I may be feeling a little melancholy, so I write something moody.

The point is, as long as it evokes a feeling, it has the potential to be used in a production. So, write what you feel in the moment.

KRIS HAWKINS is an Emmy-winning music producer, award-winning educator, and author of The Working Musician's Handbook for Professional Success (Rowman & Littlefield Publishers). For more information: krishawkins-music.com, info@krishawkinsmusic.com

WOLFF AUDIO

FREQ
Parametric EQ

TUTTI
Discrete Mic Pre

Collaborator
High Def Headphone amp

MeMore
Studio Cue System

ProPatch
RELAY BASED SOFTWARE CONTROLLED PATCHBAY

Stereo Analog Consoles, Immersive Analog Consoles, MeMore Studio Headphone Cue Systems, ProPatch Software Controlled Relay Based Patchbays, The Bucket 500 Series Racks, The Collaborator, The REFPRE 500 Reference Mic Pre, FREQ 500 Parametric EQ, The Sunset Sound Tutti Mic Pre, Stereo and Immersive Monitor Controllers, AD/DA Interfaces via Dante, and more to come!

www.wolffaudio.com

Truthful audio monitoring, anywhere.
GENELEC®